VOGUE

FEB. 15

FASHIONS:
MORE-TASTE-
THAN-MONEY

NEW IDEA
ABOUT HATS



ADVANCE
RETAIL
TRADE
EDITION

INCORPORATING VANITY FAIR

50 CENTS

© CNP, INC.

QUALITY CRAFTSMANSHIP STYLE

FORSTMANN

100% VIRGIN WOOL

©

Look for this label... it identifies
the finest woolens in the world



FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

©

VOGUE

FEBRUARY 15TH TRADE EDITION

HOW TO USE THIS ISSUE:

Use "More Taste Than Money" to reinforce your promotions of less expensive spring merchandise with Vogue's fashion authority.

"MORE TASTE THAN MONEY"

"Vogue's Ear View of how Money Talks" (*page 45*)
"Shortest Jacket, Biggest Economy" (*pages 52-55*)
"Two Suits, under $95" (*pages 56-57*)
"Grey Dress, Draws Interest with White" (*pages 58-59*)
"Two-Season Costume, One Part Wool" (*pages 60-61*)
"The Rayon Suit at $35" (*page 62*)
"The Pale Town Suit at $65" (*page 63*)

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

FEBRUARY 15TH VOGUE

fashion points

NEW SPRING HATS

"Most Talked-About Hat" (*pages 46-51*)

All to one side: the Bicorne
All to one side: the Veil
All to one side: two Paris Hats

STRONG SPRING FASHIONS

"New Figures in Two Suits, One Coat" (*pages 76-77*)
"New Sleeve Shapes in a Suit, a Coat" (*pages 78-79*)
"The Pale Coat; the Black Sheath" (*pages 80-83*)
"The Linen Dress for the Forward Buyer" (*pages 88-89*)
"Silk Print—Newest Background Dress" (*pages 106-107*)

OTHER IMPORTANT FASHIONS

"White Mink Coat; White Ball Dress" (*pages 74-75*)
"The Italian Sweater" (*pages 90-91*)
"Decorated Cotton Gloves" (*pages 98-99*)
"Pink Blouses, Pink Shirts" (*pages 100-101*)
"Mrs. Exeter's Inexpensive Shantung Dress" (*pages 102-103*)
"Vogue Patterns—Three New Suit Shapes" (*pages 104-105*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE. FEBRUARY 15, 1952. VOL. 119, NO. 3

Shoes, Stockings, and Showmanship

VOGUE SAYS: "THE BEAUTIFUL AMERICAN LEG LEGEND GATHERS MOMENTUM"

No store would send its best-dressed customers out with the wrong stockings and shoes.

BUT . . . do you apply the same careful standards of fashion and good taste to the stockings and shoes worn by the mannequins in your windows, or on the fashion show runway?

On these pages, Vogue reviews ideas that should help bring stockings and shoes into the total fashion picture, ideas that contribute to "The Beautiful American Leg Legend," a national compliment that has *pre-sold* American girls and women on the need for attractive stockings and shoes.

WHAT IS YOUR STORE DOING TO ATTRACT THIS VAST STOCKING AND SHOE BUSINESS?

In Windows:

Are the stockings and shoes worn by mannequins as newsworthy and as coordinated with the rest of the ensemble as their hats, handbags, and gloves?

Are the stockings chosen to complement the shape of the shoe, colour of the costume, and time-of-day wearing?

Does your shoe buyer work closely with your fashion coordinator and display director to bring every new shoe idea into your customers' vision?

Do your shoe and stocking buyers increase the number of window appearances allotted to their departments by coordinating incoming fashion ideas with your regular ready-to-wear window themes?

Do passersby receive the same strong impressions of colour, silhouette or material from your stocking and shoe windows that they do from your ready-to-wear promotions?

In Newspaper Advertisements:

Are your stocking and shoe advertisements coordinated in price, styling, and time-of-day wear to the ready-to-wear advertisements on the same page?

Does your store promote stockings and shoes (via gift certificates) as gift suggestions all during the year?

Are your stocking and shoe buyers aware of the advantages of running tie-in advertisements backing the national promotions offered by their resources?

Does your store make room in promotional schedules for exploiting every new stocking and shoe fashion such as the current arrival of "the banded look" in shoes, and its accompanying need for sandal foot stockings?

Do your advertisements (and windows and fashion shows) give authoritative "what to wear with what" colour and silhouette information about stockings and shoes in relation to current ready-to-wear trends?

In Fashion Shows:

How recently have your shoe and stocking buyers supplied your fashion show department with fresh merchandise, and information about its special fashion news?

Is your store guilty of showing too many fashion show costumes worn with classic opera pumps, merely because inter-store cooperation is lacking?

Does your fashion show commentator make special mention of shoe and stocking silhouettes, colours, materials, or texture contrast related to the type of occasion where they should be worn?

When your store is asked to give fashion shows for local organizations or clubs, do stockings and shoes receive the same careful selection as the ready-to-wear shown?

At certain key seasons, such as spring and autumn, has your store ever done a specific accessories fashion show concentrating on hats, handbags, jewellery, gloves, stockings, and shoes related to basic seasonal fashion colours?

Might your store not benefit by offering a teen age shoe and stocking clinic on a fashion show basis, telling the young about stocking gauge, denier, construction, and care, and pointing up the many shoe choices available and suitable both for price and heel height (particularly in this coming spring of low-heeled shoe fashions)?

In Sales Training:

Are leather swatches (or actual shoes) shown to the sales staff in your stocking department to help them sell correct stocking colours keyed to incoming shoe colours?

Are your shoe salesmen kept informed of new stocking arrivals and their silhouette relation to shoe fashions (such as the need for unreinforced toes and heels with the new banded shoes)?

Can your stocking sales staff explain the merits of various gauges and deniers in terms easily understood by customers?

Are Vogue's pertinent editorial pages and "What To Wear With What" charts displayed on bulletin boards in both shoe and stocking departments?

MANUFACTURERS ARE READY TO HELP:

Have your stocking and shoe buyers considered working more closely with their leading resources in publicity ideas, such as borrowing a wardrobe of shoes or stockings to feature in a fashion show?

Does your store benefit by national advertising campaigns and publicity received by your shoe and stocking resources, and use them as window and advertising tie-in material?

Are your buyers alert to colour and silhouette ideas which their leading resources might be willing to work out for them on an exclusive basis, tying in with store-wide promotions?

Is your store completely familiar with all the merchandising aids offered by your shoe and stocking resources?

Additional copies of these pages for the selling personnel in your shoe and stocking departments are available at $2.00 for 100 copies.

Please write to: **VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N.Y.**

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: FEBRUARY 15TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets *b. on 5" x 7" tent cards for counters*

Check the number and type of each card wanted and return this coupon to us, please (2/15)

VOGUE SAYS: *"The pale coat—a big spring fashion"*
a ☐

VOGUE SAYS: *"The black sheath—interesting under the pale coat"*
a ☐

VOGUE SAYS: *"Shortest jacket—longest run for your money"*
a ☐

VOGUE SAYS: *"The best way with suits—take a firm line"*
a ☐

VOGUE SAYS: *"Rayon suits—More Taste Than Money choice"*
a ☐

VOGUE SAYS: *"Newest background dress—a silk print"*
a ☐

VOGUE SAYS: *"Grey with chalk white"*
a ☐ *b* ☐

VOGUE SAYS: *"White—worth any amount to a woman's looks"*
a ☐ *b* ☐

VOGUE SAYS: *"All the talk—hats all to one side"*
a ☐ *b* ☐

VOGUE SAYS: *"Colour-lively cotton gloves—runaway success"*
a ☐ *b* ☐

NAME_____

STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell More Taste Than Money fashions:

VOGUE SAYS: "Black sheaths—part of the Spare-The-Bank program"
VOGUE SAYS: "The black sheath—all day, all spring, all summer"
VOGUE SAYS: "The fullest skirt—right with the shortest jacket"
VOGUE SAYS: "The pale coat at an interesting price"
VOGUE SAYS: "Smart short coat—in white for town"
VOGUE SAYS: "Short, squared jacket—with straight or full skirts"
VOGUE SAYS: "The shortest jacket with the biggest collar"
VOGUE SAYS: "Pink coat with a Bénédictine skirt"
VOGUE SAYS: "Tailoring and fabric make a suit that pays its way"
VOGUE SAYS: "A suit with a rock-bottom price"
VOGUE SAYS: "Rayon suits—very high in fashion standing"
VOGUE SAYS: "Rayon suits—under $35 and above reproach"
VOGUE SAYS: "The pale town suit—now at a price"
VOGUE SAYS: "Wool plus a fresh, light fabric—always in season"
VOGUE SAYS: "Wool skirt, linen jacket—midseason formula"
VOGUE SAYS: "Taffeta collars and cuffs—midseason touch for wool"
VOGUE SAYS: "Poodly wool jacket—always in season"
VOGUE SAYS: "The linen dress for the forward buyer"
VOGUE SAYS: "Make your spring dress a grey dress"
VOGUE SAYS: "Grey dress—newer than navy blue"
VOGUE SAYS: "Grey dress—chalked with white"

To sell fashions in spring hats:

VOGUE SAYS: "Hats this season depend on shape, not trimmings"
VOGUE SAYS: "Choose a hat because of a costume"
VOGUE SAYS: "The silk hat knows no season"
VOGUE SAYS: "A smitch of a hat or of veil—all to one side"
VOGUE SAYS: "White pirate cap—to wear with white"
VOGUE SAYS: "Corn-yellow hat—to wear with Bénédictine"

To sell new spring fashions:

VOGUE SAYS: "Name your spring suit colour Bénédictine"
VOGUE SAYS: "Slubbed wool in your spring suit"
VOGUE SAYS: "A suit to shape a reedy, narrow-hipped figure"
VOGUE SAYS: "Spencer-jacket suit—for a young figure"
VOGUE SAYS: "Slender coat, wonderful waistline—handsome figure"
VOGUE SAYS: "Name your sleeve length—new sleeve-button device"
VOGUE SAYS: "Shantung suit-dress—nicely priced for Mrs. Exeter"
VOGUE SAYS: "White ball dress—worth any amount to your looks"
VOGUE SAYS: "Linen shirtwaist dress—in town this spring"
VOGUE SAYS: "Name your colour Bénédictine"
VOGUE SAYS: "Coral with Bénédictine—fresh look"

To sell the fashion of new blouses; sweaters:

VOGUE SAYS: "Any shirt—as long as it's pink"
VOGUE SAYS: "Pink—a tonic for the skin"
VOGUE SAYS: "Pink blouse—wonderful with other colours"
VOGUE SAYS: "Sweaters from Italy—the prices a point"
VOGUE SAYS: "A sweater cut like a jacket—spring tonic"

To sell fashions in gloves; other accessories:

VOGUE SAYS: "Bright gloves—spring's most animated gesture"
VOGUE SAYS: "Everybody has a hand in lively cotton gloves"
VOGUE SAYS: "Confetti-printed gloves—animated gesture"
VOGUE SAYS: "Polka-dotted gloves—runaway success"
VOGUE SAYS: "New cotton gloves with double-woven palms"
VOGUE SAYS: "A touch of pink in gloves and a dickey"
VOGUE SAYS: "New print dresses—backgrounds for accessories"
VOGUE SAYS: "White accessories add more interest to grey"
VOGUE SAYS: "Bright cummerbunds advertise tiny waists"
VOGUE SAYS: "Fake flowers in a chignon—for evenings"
VOGUE SAYS: "Pins of gilt and silvery metal—worn in pairs"
VOGUE SAYS: "Strands of sparkling crystal"
VOGUE SAYS: "Bareback shoes advertise pretty feet"
VOGUE SAYS: "Don't pinch pennies when it comes to perfume"



MOONLIGHT AND CRESCENT MOONS: Jo Copeland of Pattullo's silk taffeta with crescents of pleated white net breaking through the darkness. Bare shoulders, flare skirt made more so by a pleated ruffle beneath. Black or navy, sizes 10 to 16. Dress Collections.



Charles of the Ritz

hand-blends your face powder right before your eyes

that's why it does the most for your beauty, $1, $2, $3 sizes (plus tax)

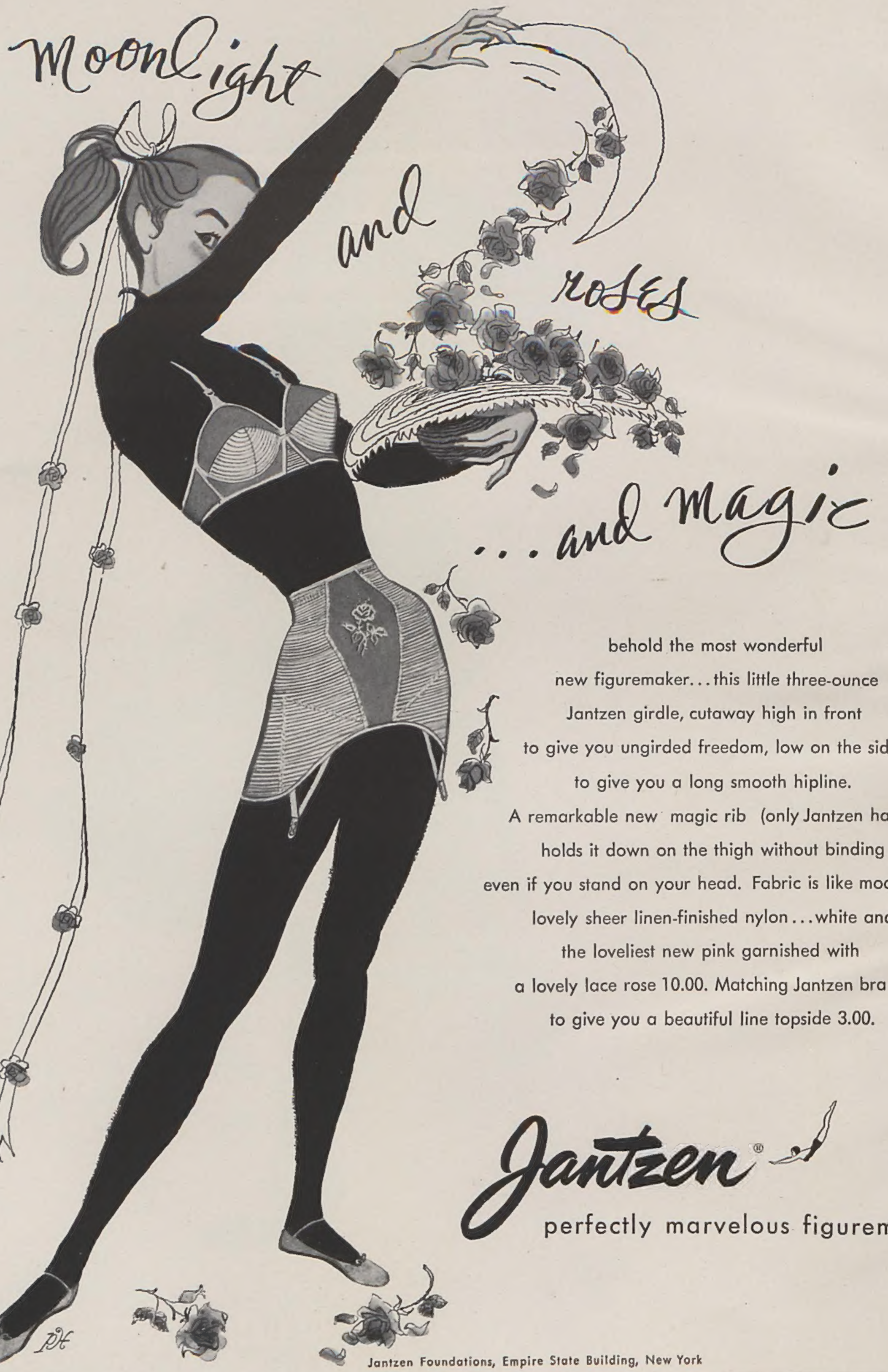


HERBERT SONDHEIM *does a faceted jewel of a costume in Forstmann worsted crepe— the skirt newly angled, tucked and sculpted, the top neatly sheathed in a spencer jacket. 165.00*

HAT BY SALLY VICTOR

in Southern California — the BROADWAY

LOS ANGELES HOLLYWOOD PASADENA CRENSHAW WESTCHESTER



behold the most wonderful
new figuremaker...this little three-ounce
Jantzen girdle, cutaway high in front
to give you ungirded freedom, low on the sides
to give you a long smooth hipline.
A remarkable new magic rib (only Jantzen has it)
holds it down on the thigh without binding
even if you stand on your head. Fabric is like moonlight,
lovely sheer linen-finished nylon...white and
the loveliest new pink garnished with
a lovely lace rose 10.00. Matching Jantzen bra...
to give you a beautiful line topside 3.00.

Jantzen®

perfectly marvelous figuremakers

Jantzen Foundations, Empire State Building, New York

Vogue
February 15th, 1952

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Whole No. 1883



Hattie Carnegie's prophetic costume in

tweed-over-silk. Little tilt sailor, by Carnegie.

L. S. Ayres & co.

INDIANAPOLIS

HUDSON'S WOODWARD SHOPS





Spring News — The Straightened Coat
by **BEN GERSHEL**
a cardigan neckline dramatized by hand knitted throat yoke... in a fine imported lacy tweed, taffeta lined. Gold with natural yoke.
Sizes 10-16 195.00

Important Suit Silhouette by **HARRY FRECHTEL**
this spring's dropped shoulder line, shoestring tied shorter jacket... above a newly shaped skirt of all-around cluster pleats. Worsted, in Hudson's own bisque beige crossed with black.
Sizes 10-16 155.00



a.



b

black sparklers

for Spring fireworks

Glittering patent, fashion's smart highlight for immediate wear. And you'll wear them immediately because they fit from the very first step.

a. Astaire b. Indiscreet
c. Whisper d. Sapphire



c



d

Queen Quality patents



$10.95 • $11.95 • $12.95
a few styles higher

Write Dept. M for free style booklet

QUEEN QUALITY SHOE COMPANY • DIV. INTERNATIONAL SHOE CO. • ST. LOUIS


Miron
Chantel Suit in Miraj, the newest nib, all
and wonderful
Miron Mills, Inc., 51 Madison Ave., N. Y.
HAT BY MR. JOHN

Step into summer this spring –

*legs a la neige**

in beautiful BRYANS…

the charmed life in stockings!

PHOTO: BLUMENFELD • TOE TIPS A LA NEIGE® BY REVLON • ©BEAUTIFUL BRYANS • CHATTANOOGA • TENNESSEE ®T. M REG.



Neige is the news*

that colors fashion this season...

sheer enchantment for legs!

Beautiful

Bryans

...always a shade ahead!



COSTUME SUIT BY BRIGANCE OF FRANK GALLANT HAT BY JOHN FREDERICS

pale spring grey for a town suit of worsted by

HOCKANUM® Woolens

J. P. STEVENS & CO., INC.

EMPIRE STATE BUILDING, N. Y. 1



Holt, Renfrew & Co. Ltd.
CANADA

*REG. FOUKE FUR CO.

The conical line..in "Matara" Alaska Sealskin.* Maximilian New York



RED CROSS SHOES ARE FEATURED IN CANADA AS GOLD CROSS SHOES

Manufactured in England by Somervell Bros., Ltd., in Australia by "Gold Cross Shoes" (Aust.) Pty. Ltd., in South Africa by Eddels (S.A.), Ltd., in New Zealand by Duckworth, Turner and Co., Ltd.

LORETTE®

MILLIKEN'S new Wonder Woolen

FROM the Milliken Family of Fabrics

LORETTE* — Wool enriched with Orlon**

LUXURIOUSLY soft

LOVELY to look at

WASHES like stockings

HARDLY ever requires pressing

PLEATS stay pleated even after washing

WON'T sag or stretch

LONG wear won't make it shine

MORE warmth with less weight

SHEDS wrinkles—low upkeep



*Orlon 55%, Wool 45%

**Du Pont trade-mark for its acrylic fiber

SPORTSWEAR ORIGINATORS shirt and skirt
designed by BERNICE ULMAN.
Available at SAKS FIFTH AVENUE,
New York, Chicago, Detroit,
San Francisco, Pittsburgh, Beverly Hills.
For other fine stores and information, write to

Milliken
WOOLENS

1407 Broadway, New York 18, N. Y.

JOHN-FREDERICS HAT

Sacony.
Palm Beach

MORE SENSE THAN DOLLARS

A twelve-month plan of dressing:

One Sacony suit that costs little — gives much.



The suit on the facing page happens to cost only $25. If it cost *twice* that it couldn't give you a deeper sense of satisfaction. Or greater security in being well-dressed.

This is, partly, because it *is* a suit—with all of a suit's self-assurance, a suit's self-sufficiency. And partly because it has the uncomplicated good looks that knowing women instinctively *look* for.

But, also, this suit has a deeper meaning. It's made of a remarkable fabric called Palm Beach* cloth—a compound of wool and rayon that looks and acts like supple *worsted,* but has the astonishing ability to allow your body to find its own temperature level.

Palm Beach cloth is absolutely *burdenless*—you can wear it in steam heat or summer heat. *You can wear it clear around the calendar.*

A suit made of Palm Beach cloth has another special advantage. You might travel the globe in it. But give it a short rest on a hanger and it's ready to go down to luncheon—smooth as a sheet of new paper. Your dry cleaner will applaud it—but so will your *laundress.* (Yes, you can actually *wash* a Palm Beach suit.) And it has such *stamina* that, years from now, you'll be trying to recall the season you bought it.

Sacony (you pronounce it Sa-*coney*) makes these suits in ten styles and ten *colors.* And because no suit is a bargain if you have to match its price in alteration costs, Sacony offers four different size ranges—misses, petites, juniors, even *half-sizes.* You can buy Sacony suits of Palm Beach cloth at most good stores, some of which are listed on page 120. Or if you write Sacony (College Point, Long Island, N. Y.) they'll tell you where, and also send on a little folio of other styles for you to see.

Facing page: Sacony makes this suit with hips curving like parentheses from a *nothing* waist. Wonderfully refreshing in strawberry pink now, later, north or south. $25. Hat by Bragaard. Cartier jewels.

This page: De luxe version of the Palm Beach suit, *fully lined.* $35. Jewels by Cartier.

**Palm Beach Trademark Registered by Goodall-Sanford, Inc.*



ADELE SIMPSON creates a silk suit of imported black and white corded faille and black tussore taffeta.


Crisp poult de soie
with pocket strategy...
making the least of a
miniscule waist,
the most of a
flared skirt.
Adele Simpson



Blues are the news . . . in everything you wear. Hansen saw the blue whirl coming, made ready with a special collection of beautiful blues in Hansen fabric gloves. All the important lengths . . . with the superb detailing, the superlative quality you expect of these fine gloves. Take fashion's cue—go *blue* with Hansen.

HANSEN GLOVES

Milwaukee 1, Wisconsin



Pattullo · Jo Copeland




over a century in Virginia

Thalhimers

Richmond, Virginia and Sosnik-Thalhimers, Winston-Salem, N.C.



MAURICE RENTNER


THE DAYTON OVAL ROOM •
MINNEAPOLIS



bag by Lesco

(Body of shoe in Bénédictine," a honey-blond tan. Strap and trim in Roussillon, a glowing russet.)

WALK-ABOUTS TO TALK ABOUT

Here, there and everywhere this Spring . . . fashionable feet go steady with **ROGUES** by **Red Cross.** City suits as well as country tweeds find these handsome shoes most congenial traveling companions.

And what makes **ROGUES** so nice-to-step-out-with?
It's **Sof'grain** by **Donovan,** the leather that puts Spring in your step, soft and supple as a willow branch. In two sun-drenched colors — Bénédictiné and Roussillon — that glow from deep within the leather.

by Donovan

Donovan Presents the Leathers You Look Into—Not At

HEYL CHEVREAU • C. F. CALF • DONOVAN SOF'SHOE • DOMOC • SOF'GRAIN

Imperial

BY CHRYSLER

You can see for yourself what is going on . . . as you travel the highway . . . as you look about your own community. More and more of the people who can afford any car in all this world are today selecting the Chrysler Imperial. The minute you drive it, their reasons will be clear. Until you drive it you cannot possibly know how clearly this is the new leader of the world's fine cars!



The Finest Car
America Has Yet Produced!

WHITE SIDEWALLS WHEN AVAILABLE



MARTEX

Luxor—the softest, deepest,
finest bath towel made...

For a touch of luxury every day of your life—LUXOR by Martex, unquestionably the finest towel you can buy. Extra large bath size about $3.95. In white and twelve heavenly colors, at fine stores, or write: Martex Department, Wellington Sears Co., 65 Worth Street, New York 13, N. Y.—Selling Agents for West Point Manufacturing Company.

ORANGE PEKOE

the best taste for Spring...

Exotic flavor for everything you wear. ORANGE PEKOE in Air Step Softies. Trend-setting fashions in the new ORANGE PEKOE color will compliment you more than any other casuals this spring. There's an Air Step dealer in your town. Look for him or write Air Step Division, Brown Shoe Company, St. Louis.



$8.95

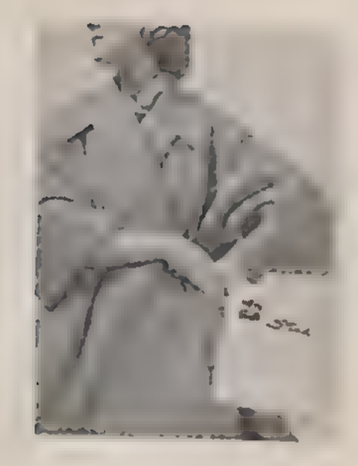
Shoes illustrated,
Higher Denver West

Matching handbag, 8.95, plus Federal tax

All the Orange Pekoe Softies by Air Step are made of wonderful "Sof' Shoe" leather by Donovan. Another luxury detail that you can expect in all shoes bearing the Air Step name.

SOFTIES by Air Step

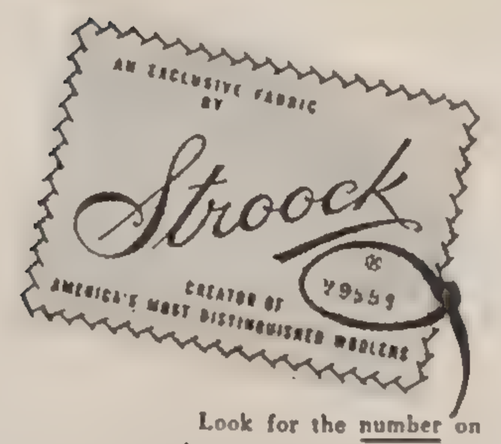

Your touch
tells You it's a
Stroock
Chantalure—another trend-setter
fabric by the creator of
America's most distinguished woolens!
Champagne-textured...abubble with
tiny loops, this light and lacy weave,
loomed exclusively for Originala,
makes its début in a fabulous,
free-flowing coat.
At the fine stores listed on the
opposite page or write Stroock,
404 Fifth Avenue, New York 18, N. Y.



Stroock
"Chantalure"
in an
Originala Coat

Available at these fine stores:

CALIFORNIA
BEVERLY HILLS — I. Magnin & Co.
LOS ANGELES — I. Magnin & Co.
OAKLAND — I. Magnin & Co.
PASADENA — I. Magnin & Co.
SAN DIEGO — Marston Company
SAN FRANCISCO — I. Magnin & Co.
SANTA BARBARA — I. Magnin & Co.
CONNECTICUT
HARTFORD — G Fox & Co.
WASHINGTON, D. C.
Julius Garfinckel & Co.
GEORGIA
ATLANTA — Leon Froshin, Inc.
ILLINOIS
CHICAGO — Blums Vogue
INDIANA
EVANSVILLE — De Jong's
IOWA
DES MOINES — Younker Bros. French Room
KANSAS
WICHITA — Geo. Innes Co.
KENTUCKY
LOUISVILLE — H. P. Selman & Co.
LOUISIANA
NEW ORLEANS — Leon Godschaux
MARYLAND
BALTIMORE — Hutzler's
MASSACHUSETTS
BOSTON — Filene's French Room
MICHIGAN
DETROIT — The J. L. Hudson Company
MINNESOTA
MINNEAPOLIS—The Dayton Co. Oval Room
MISSOURI
KANSAS CITY — Swanson's, Inc.
ST. LOUIS — Lockharts, Inc.
NEBRASKA
OMAHA — Thomas Kilpatrick & Co.
NEW JERSEY
ATLANTIC CITY — The Needlecraft Shop
MONTCLAIR — Frederick's Gown Shop
NEW YORK
BUFFALO — Arb's
NEW YORK — Lord and Taylor
ROCHESTER — Minnie Epstein
SCHENECTADY — The Imperial
OHIO
CLEVELAND — The Halle Bros. Co.
TOLEDO — Sophie Lustig
OKLAHOMA
OKLAHOMA CITY — Ballieta
PENNSYLVANIA
HARRISBURG — Mary Sachs
LANCASTER — Mary Sachs
PHILADELPHIA — Nan Duskin
PITTSBURGH — Kaufmann's Forecast Shop
WASHINGTON — Hal Lewis, Inc.
TEXAS
HOUSTON — The Smart Shop
WASHINGTON
SEATTLE — I. Magnin & Co.
TACOMA — Lou Johnson



Look for the number on
the Registered Stroock label

DISCOVERIES IN BEAUTY

How much does beauty cost? Very little, per day, we figure. Especially when the colognes, bath powders, creams, and lotions to use every day are chosen in large sizes that save money per ounce and shopping time.

1. *A quart* of Eau de Lanvin, Arpège—the bottle itself, a decanter. Nice if you like a big splash of the lighter fragrance after your bath as a lingering background for perfume. $37.50*. At Best's.

2. *Thirty-eight ounces* of bath powder—the box as big around as a salad plate and covered in red and white tie silk. Inside is a giant of a powder puff. The scent—Lucien Lelong's Cachet; the supply—unlimited. $10*. Bergdorf Goodman.

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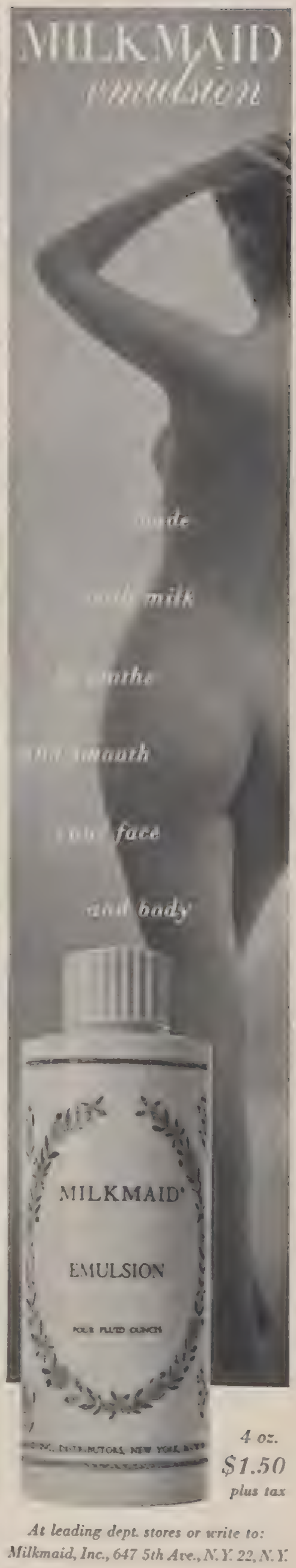
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2

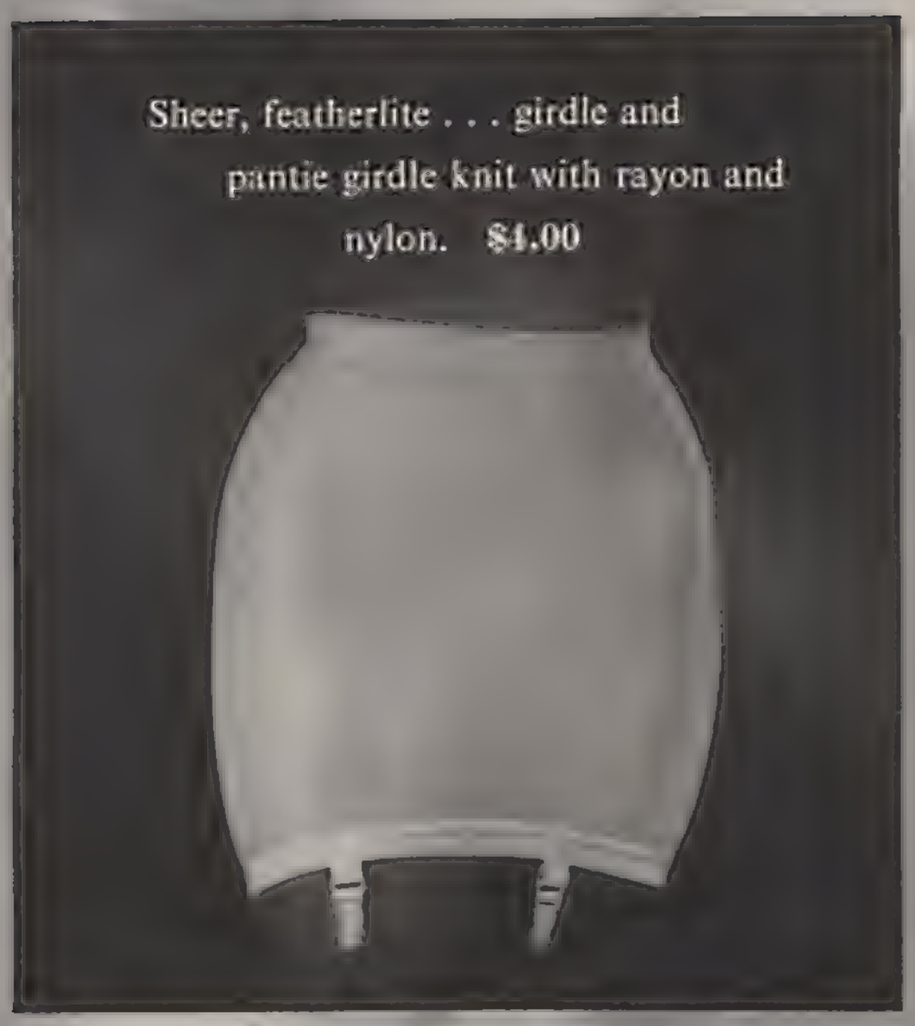
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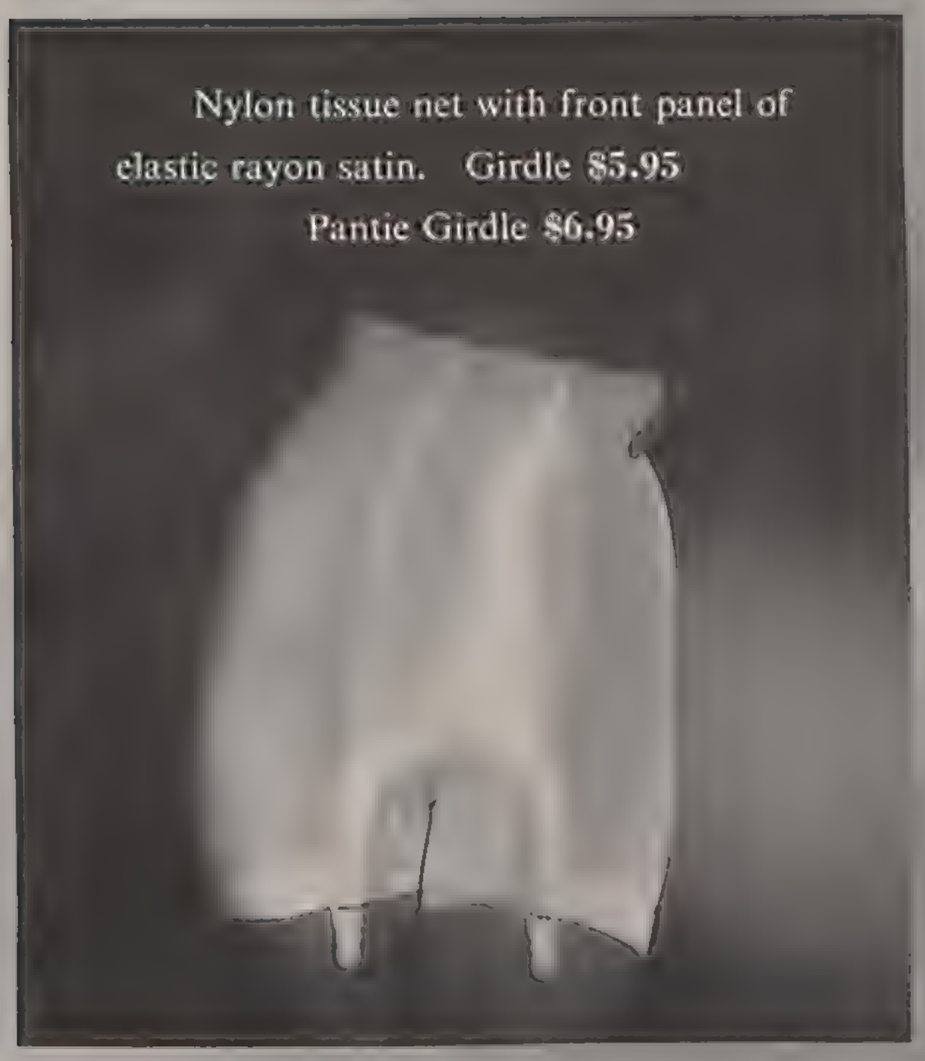


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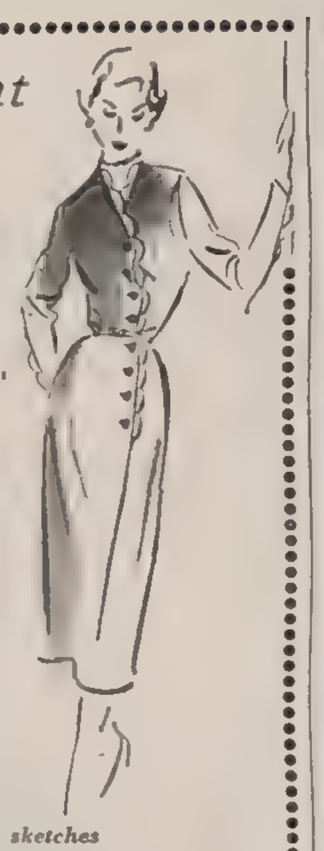
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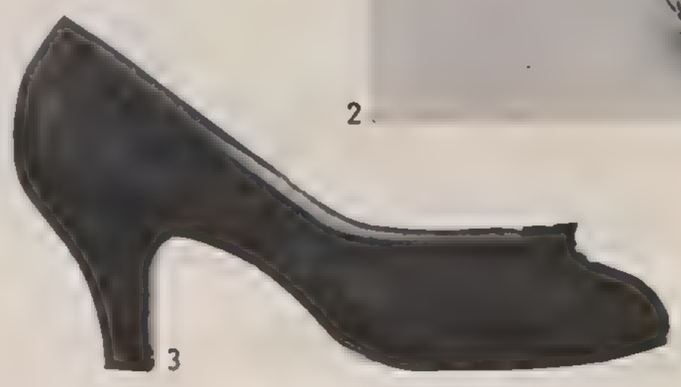


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2

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3

2. The 14-karat jewellery a good suit deserves, might be, this spring, a mounded shape, deeply ribbed to emphasize the chunkiness of the design. Gold earrings, $37.50; ring, $37.50 (tax inc.). Berns, 435 Madison Avenue, New York.

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4

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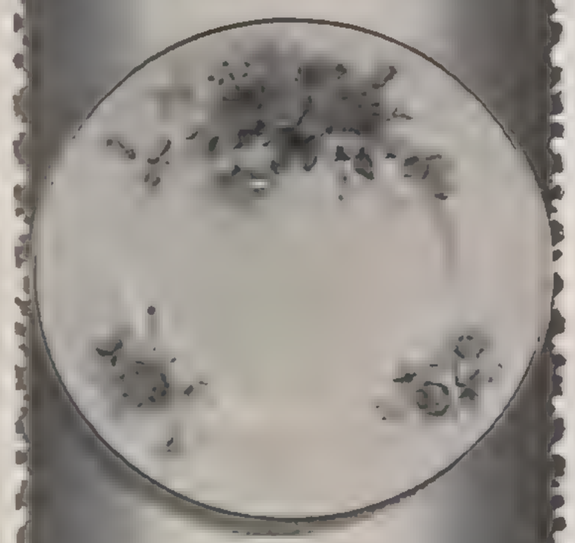
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INCORPORATING VANITY FAIR

New York Paris London

I. S. V.-PATCÉVITCH, Publisher

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FEBRUARY 15, 1952

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COVER: It adds up—and subtracts little from the bank. A suit *and* blouse; the jacket lined with the identical pink-checked gingham, and buttoned with the same pearly grey—as the blouse. The skirt, slightly flared. By Judy 'n Jill, of J. P. Stevens flannel, $70. Lord & Taylor; Hutzler's; Hudson's; Frost Bros. Tilted piqué beret, by Betmar; Ronay's calf bag; La Tausca earrings—all, also Lord & Taylor. Pond's "Blushing" Angel Face and "Dither" lipstick.

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Camden ..... Franklin's
El Dorado ..... Samples
Hot Springs ..... Hubert Mendel
Newport ..... Eva Graham
Texarkana ..... Klines

CALIFORNIA
Bakersfield ..... Eastern
Burbank ..... Margrets
Compton ..... Rickey's
Coronado ..... Town & Country
Eureka ..... Daly Bros.
Fresno ..... Bruckner's
Glendale ..... H. S. Webb & Co.
Long Beach ..... Columbia
Oakland ..... Goldman's
Pittsburg ..... Klein's
San Francisco ..... Peggy Shop
San Jose ..... Appleton Co.
Stockton ..... The Wonder

COLORADO
Boulder ..... Brooks-Fauber, Inc.
Denver ..... Gano-Downs
Greeley ..... Dodd's

CONNECTICUT
Bridgeport ..... Style Guide
Danbury ..... Lillian Garber
Greenwich ..... Marie, Inc.
Meriden ..... Cherniack's
New Britain ..... Jartman's
New Haven ..... Hamilton Co.
Stamford ..... The Country Shop
Torrington ..... W. W. Mertz Co.
Waterbury ..... Sugenheimers
W. Hartford ..... Town & Country

DELAWARE
Wilmington ..... Arthur's

DIST. OF COL.
Washington ..... Model Shop
Washington ..... Young Men's

FLORIDA
Daytona Beach ..... Sussman's
Jacksonville ..... Allen's
Pensacola ..... Sam's Style Shop
Tampa ..... Viola Todd

GEORGIA
Athens ..... Bradley's
Atlanta ..... Joseph's
Augusta ..... Cullum, Inc.
Columbus ..... Patricia's
Macon ..... Goldman's
Moultrie ..... Cissne's
Rome ..... Miller Bros.
Rossville ..... Frances Shop
Savannah ..... Fine's
Valdosta ..... C. C. Varnedoe

IDAHO
Boise ..... C. C. Anderson
Idaho Falls ..... C. C. Anderson
Lewiston ..... C. C. Anderson
Twin Falls ..... C. C. Anderson

ILLINOIS
Aurora ..... Jackson's
Chicago ..... Mary Behrendt
Chicago ..... L. Friedman, Inc.
Chicago ..... Gordon's
Chicago ..... Harry F. Gordon
Chicago ..... The Green Shop
Chicago ..... Ruth Jones
Chicago ..... Levines Dress Shop
Chicago ..... Lillian Smart Shop
Chicago ..... Mar Rue Fashions
Chicago ..... Kay Martin
Chicago ..... Stayson Shop
Chicago Heights ..... Rau Store
Danville ..... Meis Bros., Inc.
Decatur ..... Linn & Scruggs
Elmwood Pk. ..... Jack Robbins
Evanston ..... Jerrold's Co.
Harrisburg ..... Myrons
Homewood ..... Rosalind Shop
Joliet ..... Anderson's
Kankakee ..... Lecour's
La Grange ..... Viola's
Mt. Vernon ..... Mammoth
Oak Park ..... Burn's
Rockford ..... Nina Hexter
Rock Island ..... David's
Springfield ..... Myers Bros.
Taylorville ..... Melle Calloway
Waukegan ..... Hein's

INDIANA
Hammond ..... Edward C. Minas
Indianapolis ..... H. P. Wasson
Logansport ..... Viola's
Michigan City ..... Agnes Ohming
Rochester ..... Blumenthal's
Terre Haute ..... David's

IOWA
Cedar Rapids ..... Martin's
Charles City ..... Bea's Shop
Davenport ..... Isabelle-Ramey
Des Moines ..... Cownie Furs
Fort Dodge ..... Gates Dept. Store
Marshalltown ..... Hazel Baxter
Spencer ..... The Womans Shop
Storm Lake ..... Green's

KANSAS
Coffeyville ..... Winfield Walker
Great Bend ..... Lischesky
Hutchinson ..... Pegus-Wright
Leavenworth ..... Carolyn Kihm
Pittsburg ..... Littles
Russell ..... Florence Sharpes
Topeka ..... Pelletiers
Wichita ..... Lewins

KENTUCKY
Ashland ..... Rose Ann Shop
Bowling Green ..... Martin's
Harlan ..... Kregar's
Henderson ..... Bohn's
Hopkinsville ..... Arnold's
Lexington ..... Martin's
Louisville ..... Renee
Mayfield ..... Vanity Shoppe
Maysville ..... Henley's
Middlesboro ..... A. D. Campbell
Paducah ..... Irvin Cobb Shop
Paris ..... Model Dress Shop

LOUISIANA
Alexandria ..... Schwartzberg's
Baton Rouge ..... House of Fashion
Bogalusa ..... Berenson Bros.
Lake Charles ..... Riffs
Monroe ..... Style Shop, Inc.
Shreveport ..... Anisman's

MAINE
Bangor ..... Burdell's
Lewiston ..... Ward Bros.

MARYLAND
Baltimore ..... Stewart & Co.
Bethesda ..... Claire Dratch
Cambridge ..... Richardson
Cumberland ..... Martins, Inc.
Hagerstown ..... Fleisher's
Lexington Park ..... Smartwear
Pocomoke City ..... Scher's
Silver Springs ..... Nan Richards

MASSACHUSETTS
Boston ..... Jordan-Marsh
Brockton ..... Rollin's
Brookline ..... Ida Kay
Dorchester ..... Ernstein's
Fitchburg ..... Baylin Fur Shop
Holyoke ..... Anita's
Lawrence ..... Russem's
Lynn ..... Winter's
New Bedford ..... Lloyd's
Southbridge ..... Doris'
Springfield ..... Beverly Shop
Wellesley ..... Arnold's
Worcester ..... Barnard Sumner & Putnam Co.

MICHIGAN
Alpena ..... Vaughn Co.
Ann Arbor ..... Hutzel's
Battle Creek ..... Seaman's, Inc.
Bay City ..... H. G. Wendland
Dearborn, Mich. ..... Stuart's
Detroit ..... Hughes & Hatcher
Flint ..... The Hat & Dress Den
Grand Rapids ..... The Cashmere Store
Muskegon ..... Lahey's Shop
Port Huron ..... Winkelman's
Wayne ..... Stuart's

MINNESOTA
Alberta Lea ..... Mier Wolf
Austin ..... Mier Wolf
Duluth ..... Bud's
Mankato ..... Queen Frocks
Minneapolis ..... Cook's
Minneapolis ..... Uptown Modes
Wayzata ..... Edith's Country Shop, Inc.

MISSISSIPPI
Columbus ..... The Darling Shop
Greenville ..... Jays
Hattiesburg ..... Eisman's Ltd.
Jackson ..... Adele's
Tupelo ..... R. W. Reed Co.
Vicksburg ..... The Style Shop
Yazoo City ..... Yazoo Apparel

MISSOURI
Cape Girardeau ..... Buckner Ragsdale Co.
Chillicothe ..... Ellis'
Joplin ..... Richard's
Kansas City ..... Peggy Ann
Liberty ..... Hughes-McDonald
Macon ..... Gardner's Co.
St. Joseph ..... Hirsch Bros.
St. Louis ..... Cunningham's
Sedalia ..... Ellis'
Springfield ..... Savage Juliette

MONTANA
Billings ..... Fuch's
Bozeman ..... Riddle's

NEBRASKA
Omaha ..... The Aquilla Inc.

NEW HAMPSHIRE
Manchester ..... Charles M. Floyd

NEW JERSEY
Atlantic City ..... The National
Elizabeth ..... Levy Bros.
Montclair ..... Montclair Style
New Brunswick ..... Town Shop
Newark ..... Kresge-Newark
Passaic ..... Mollie Ramer
Paterson ..... Meyer Levine
Perth Amboy ..... Jerry Price—Mildreds
Trenton ..... Alice Elizabeth

NEW MEXICO
Clayton ..... Herzstein's
Clovis ..... The Vohs Co.
Hobbs ..... Paulines
Las Cruces ..... El Encanto

NEW YORK
Binghamton ..... Fowler Dick & Walker
Catskill ..... Marie Shop, Inc.
Geneva ..... The Seneca Shop
Glens Falls ..... The Fashion
Great Neck ..... Rekna Fashion's
Hempstead ..... Marthe Robet
Hudson ..... Marie Shop, Inc.
Ithaca ..... Holley's
Jamestown ..... Lucies
Kingston ..... Weisberg's
Lancaster ..... Dalton's
Newburgh ..... Traver's
New York ..... Lord & Taylor
Norwich ..... Hirsch's
Ogdensburg ..... Empsall-Clark
Olean ..... The Kinter Co.
Port Richmond ..... Frankel's
Rochester ..... Honigsbaum's
Rome ..... Goldberg's, Inc.
Schenectady ..... Imperial
Troy ..... The Peoples Store
Utica ..... Lenchner Fur Shop
Watertown ..... Empsall Co.
White Plains ..... Sontag's

NORTH CAROLINA
Asheville ..... Winner's, Inc.
Burlington ..... B. A. Sellars
Charlotte ..... J. B. Ivey & Co.
Clinton ..... Powells Dress Shop
Concord ..... Robinsons, Inc.
Goldsboro ..... Neil Joseph Shop
Greensboro ..... Ellis Stone
Hendersonville ..... Leona's
Hickory ..... The Spainhour Co.
High Point ..... Lizzie Gooch
Kannapolis ..... Virginia's
Lexington ..... Eparle's
Monroe ..... Mary's
Mt. Airy ..... Harrison's
New Bern ..... The Parisian
Newton ..... Lucy Lou Shop
Raleigh ..... Ellisberg's
Roanoke Rapids ..... Shafia's
Rocky Mt. ..... Teachey Womble
Salisbury ..... Purcell's
Wilmington ..... Sher Lynn
Winston Salem ..... Arcade

NORTH DAKOTA
Grand Forks ..... R. B. Griffith
Minot ..... Taubes
Williston ..... Hapips Fashion

OHIO
Bellaire ..... Herzberg's
Cleveland ..... Liberty Fur Co.
Dayton ..... Billy Lewis
East Cleveland ..... Forest Hill
Findlay ..... Simon's
Gallipolis ..... Bernadine's
Mansfield ..... Gerstenfeld's
Newark ..... Wilmas
Portsmouth ..... Atlas Fashions
Springfield ..... Hoenig's
Toledo ..... Palman's
Warren ..... House of Fashion
Youngstown ..... McKelvey
Zanesville ..... Bintz Bros.

OKLAHOMA
Ada ..... Field's
Ardmore ..... Baum's
Lawton ..... The Dixie Store
Oklahoma City ..... Kerr's
Stillwater ..... Laughlin

OREGON
Portland ..... Charles F. Berg

PENNSYLVANIA
Bloomsburg ..... Arcus
Chambersburg ..... Fashionland
Charleroi ..... Zelenski's
Chester ..... Dana Gown's
East Liberty ..... A. S. Klein
Easton ..... Wm. Laubach Co.
Erie ..... Trask Prescott & Richardson
Germantown ..... Ann Clipper
Greensburg ..... Pross Co.
Harrisburg ..... Bowman's
Homestead ..... Half Bros.
Jeannette ..... Ratner's
Lancaster ..... Hager Bros.
Lansford ..... Brills
Monessen ..... Friedlands
New Castle ..... Temple Shop
New Kensington ..... Thelmas
Philadelphia ..... Gimbels
Philadelphia ..... Sachs-Frankford
Philipsburg ..... E. S. Todd
Pittsburgh ..... Jeanne's
Pittston ..... The Vogue
Pottsville ..... Pomeroy's
Reading ..... Parisian Shop
Scranton ..... Ruth Freidman
Shamokin ..... Maude-Jane Shop
Sharon ..... Ben Jaffe
Shenandoah ..... Ray Shoppe
Somerset ..... Lois-Ann
Upper Derby ..... Helen Caro
Warren ..... E. L. Stein

RHODE ISLAND
Newport ..... New York Dress Shop
Pawtucket ..... Peerless Co.
Providence ..... Paulines
Westerly ..... Town & Country
Woonsocket ..... McCarthy Dry Goods Co.

SOUTH CAROLINA
Anderson ..... G. H. Bailes
Batesburg ..... Lona Etheredge
Charleston ..... Roselie Meyers
Columbia ..... Berry's
Lancaster ..... Dukes
Newberry ..... The Fashion
Spartanburg ..... Marions
Sumter ..... Blum's

SOUTH DAKOTA
Aberdeen ..... Jo Rich's
Mitchell ..... Baron Bros. Co.
Rapid City ..... Baron, Inc.
Sioux Falls ..... Jean's
Watertown ..... The Paulis Co.

TENNESSEE
Bristol ..... H. P. King Co.
Chattanooga ..... Shumacker's
Dyersburg ..... G. A. Schlesinger
Greenville ..... Frances Frock
Jackson ..... Kisber's
Johnson City ..... King's, Inc.
Kingsport ..... Fuller & Hillman
Memphis ..... Lynn's
Nashville ..... Loveman
Oak Ridge ..... Loveman's

TEXAS
Amarillo ..... Klines
Andrews ..... Fashion Shop
Bay City ..... Hurley's
Baytown ..... The Style Shop
Brady ..... Rosenberg Bros.
Brownwood ..... Bettis & Gibbs
Bryan ..... Beverly Braley
Corpus Christie ..... Engle Shop
Dallas ..... A. Harris & Co.
El Paso ..... Popular D. G. Co.
Ft. Worth ..... Jay-Lane
Houston ..... Foley's
McAllen ..... Valley Merc.
Midland ..... Grammer-Murphey
Pampa ..... Gilbert's
Paris ..... Franklins
Temple ..... Roddy's
Odessa ..... Shop De Los Llonds

UTAH
Ogden ..... C. C. Anderson
Salt Lake City ..... Keith O'Brien

VIRGINIA
Arlington ..... Young Men's Shop
Charlottesville ..... H. G. Eastham
Christiansburg ..... Epperly
Danville ..... Belk Leggett Co.
Emporia ..... R. E. Callahan
Lynchburg ..... Guggenheimer
Newport News ..... La Vogue
Norfolk ..... Berson's
Portsmouth ..... A. B-rson
Pulaski ..... David's
Richmond ..... La Vogue
Roanoke ..... Smartwear-Irving Sak's Inc.
Staunton ..... Helen G. Eastham

WASHINGTON
Bellingham ..... Wahl's Inc.
Bremerton ..... Bremer's
Longview ..... Town Shop
Olympia ..... M. M. Morris Co.
Richland ..... C. C. Anderson
Seattle ..... Wm. G. Haas
Tacoma ..... Alma Ayres, Inc.
Walla Walla ..... A. M. Jensen
Yakima ..... W. E. Draper & Co.

WEST VIRGINIA
Beckley ..... Mayfair Shop
Bluefield ..... The Vogue
Charleston ..... Oberlans
Clarksburg ..... Elaine Shop
Fairmont ..... Vogue Shop
Hinton ..... Kesler's
Huntington ..... Kurzmans
Morgantown ..... Prices Shop
Welch ..... Corrine Shop
Wheeling ..... Colvig's

WISCONSIN
Beloit ..... Clara Stone
Green Bay ..... Nau's
Kenosha ..... Lepp & Co.
Manitowoc ..... Thelma's
Marshfield ..... Rae's Fashion
Milwaukee ..... Gimbel Bros.
Portage ..... Fashion Shop
Racine ..... Feiges Bros.
Sheboyan ..... Friede's
West Allis ..... Taitelman's
Wisconsin Rapids ..... Towne Shop

WYOMING
Casper ..... Stuart Shop
Sheridan ..... Angionettes

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Left: Suttaroy*
about $2.00 yd. 42 inches
Vogue Pattern 1133

Right: Suttacade*
about $1.80 yd. 36 inches
Vogue Pattern S4237

Wamsutta Mills
New Bedford, Mass. *®

VOGUE'S EAR VIEW OF HOW MONEY TALKS

COFFIN



GLOVES OF X-MARKED COTTON DESIGNED BY HERMÈS OF PARIS FOR WEAR-RIGHT, $4.50. THE GLOVES, AND THE HARRYSON HAT AND SCARF ($35), AT LORD & TAYLOR; HUDSON'S.

The angle of a hat needn't cost anything
(for the right angle, see pages 46-51).

Too many cooks spoil the clothes budget—
only a good figure can carry off a bargain dress.

Shortest jacket: longest run for your money;
rightest with it: the fullest skirt (see pages 52-55).

(*Pssst!* The last half of that
statement's borne out by a crinoline.)

Grey draws more interest if you
add white accessories (see pages 58-59).

Your year to buy a suit?—put your cash
on the line. (Good lines on pages 56, 57, 62,
63, 76, 77, 78; and the cover.)

Costume jewellery? Lump your sum, don't spread it.
Instead of an assortment—six strands of
sparkling crystal, or eleven thin gold bracelets,
or topaz ear muffs.

Fashion this spring can hang by a hair,
a striped hair (see page 70).

An ounce of invention is worth a pound of pure gold:
pink satin binding applied to a ginger sweater,
a red-and-white polka-dot collar on a blond jersey dress.

Two can live as cheaply as one
(see the coat-and-dress costumes on pages 80-83).

. . . but sometimes it's best to stay single
(a coat-dress better becomes some figures).

One-hat hat wardrobe? The silk hat knows no season.

Two-season dress for the price of one:
the dress one part wool, one part summery fabric
(seven such costumes on pages 60-61).

It pays to advertise—pretty feet with
bareback shoes; a handspan waist with a bright
silk cummerbund; a shining black chignon with
a shining twist of black ostrich.

Don't pinch pennies when it comes to perfume;
you can fool the eye but never the nose.



MOST-TALKED-ABOUT HAT:

New idea; new angle

Here's the new idea about hats: the most-talked-about hat is the hat that is seldom mentioned by name; it's the hat a woman is wearing when someone says of her: "How wonderful she looks." Read that again, please—not how wonderful her *hat* looks; how wonderful *she* does. Because the hat that does the most for a woman is the hat that fulfills her silhouette. That it should be becoming to your face and the shape of your head goes without saying. But what we can't say strongly enough is this: a hat should also be becoming to the placing of your waistline (high and fitted? low as a middy?); becoming to the width of your skirt (spread by a crinoline? narrowed to the knees?); becoming to the height of the heels you are wearing (high as the bare-back shoe's? low as the square Flamenco heel?). This is the new hat habit: to know that your hat is part of your silhouette; to realize that it can make you taller, shorter, slenderer, smoother, prettier; and to pick a hat that does. Because if it does, it will be your most-talked-about hat, though you'll seldom hear *it* mentioned by name.

What might that hat be this spring? In Vogue's opinion, the hat that best completes the most of the current silhouettes is: the hat inclined to one side; the hat with a definite shape *depending* on shape alone. There are plenty of straight shells and sailors to be seen, but the tilt—that's the talk. Within this new fashion there are all variations of small and large; of beret, of pillbox, of calot, of bow-and-veil, of sailor—of Your Hat, whatever it is. For while hat fashions change constantly in a spirited way, many of the most fashionable hat-wearers always choose the same type of hat season after season—for the good reason that they stick, too, to the same general type of suit, dress, coat, year in and year out. These are women with so much knowledge of how they look best that they can pluck surely from the gay shifts of fashion something that is always—My Suit, My Dress, My Coat, My Hat.

Here, and on the following pages, we've left the rest of the silhouette outside our picture. When you try these hats on, you will see your own full-length possibilities in the mirror. And don't just *stand* there; *do* something. For the static silhouette is different from the silhouette in motion. And the hat that you see stock-still before you in the glass isn't quite the hat the man beside you sees when you bend your head for a cigarette light; and not nearly the hat that he glimpses from across the room.

ALL THE TALK: THE BONNET ALL TO ONE SIDE.

Dior, always a fan for a side-swung hat,
makes this white baku bonnet
with a brim that shutters only one
of your profiles—the whole
bold line, scored with black grosgrain.
Worn here with a fitted,
blade-skirted coat-dress of silk faille.
All: Christian Dior—New York.
Hat at Gunther Jaeckel;
Jordan Marsh; Neiman-Marcus;
Robinsons', Beverly Hills.

PENN



ALL TO ONE SIDE:
THE BICORNE

A shape that's simple, an angle that's
everything—that's one new idea
about hats. This one, of a
dimension just contrarily right
for a straight-skirted suit.
Cinnamon baku with bright braid,
a veil drawn aside, rather than back.
By Irene of New York;
also at Garfinckel's; I. Magnin.
Earrings: Olga Tritt.
Tweed: a detail of a
Jane Derby suit.

PENN



ALL TO ONE SIDE:
THE VEIL

This is a profile—full face. The
tilt, on one side of the head;
the veil, latticing only one half of
the complexion. It's a concise choice
for a suit with a soft, wide skirt.
Mr. John does this of black and
white straw; sticks it with quills,
bands it with red ribbon.
Also at Carson Pirie Scott; I. Magnin.
There's just a glimpse of
Nettie Rosenstein's grey wool suit;
Monet's gold-plated metal earrings.





THE TALK IN PARIS:

THE NEW TIP ON HATS

Always, the first spring fashion news out of Paris is a hat.
This year's first news: a hat that's a tip.
Watch for the full Paris report which follows in March 1 Vogue.
Opposite page: Keeled hard over to one side, a double thickness
of natural straw; the stiff crown run-through with a quill.
It's inclined to show, on the *other* side.
a short-cut coiffure, or a pulled-back one.
By Reboux; to be made to order at Henri Bendel.
This page: Pitched, side and back, like a sou'wester;
this soft straw in fir green—that's a colour tip
from Paris. Although it's a big hat, it won't kite
in a breeze—its crown is firmly fitted to yours.
By Paulette. To order at Bergdorf Goodman; I. Magnin.





HOW MONEY TALKS THIS SPRING:

"SHORTEST JACKET:

LONGEST RUN FOR YOUR MONEY." Figure it out—a good many of spring's smartest day skirts are full; almost all of spring's smartest evening skirts are full; every full skirt looks its best with a waist-length jacket. Therefore, shown here and on the next two pages, short woolly jackets—each two coats (day coat and night coat) for the price of one. Pick the shortest jacket in—a pale and interesting colour (that's the new complexion that town clothes are taking for spring): baby blue, bud pink, ash blond, or lightly done toast. Or, if you want to own a white spring coat for town, as many Americans in fashion do, own *one* for both day and evening—the shortest white jacket.

Above: Doubly smart, because it's white for town, the shortest jacket. It's a wrap-around and—the rule—a top for an enormously full skirt. Jacket by Harry-Williams, Ltd., in white poodly wool, $70. This, and the ready-to-wear cloche of black alpaca (it's inclined to be elegant), by Tatiana, both at Saks Fifth. Striped black-on-white cotton scarf by Barra.

Facing page: Doubly smart, because it's a pale and interesting shade of blue, the shortest jacket. Observe and emulate: the tight waist it has, the fact that the skirt it's worn with is as full as an unfurled umbrella. Jacket by Lo Balbo in curly wool, $70. This, and the forward-tilted blond straw cartwheel from Tatiana's ready-to-wear collection—both. Saks Fifth Avenue. The jacket only: Neiman-Marcus; Wanamaker's, Philadelphia.

How money talks this spring:

"SHORTEST JACKET—LONGEST RUN FOR YOUR MONEY."





Above, left: Pale pink fleece, wrapped on the diagonal, then buttoned—the right line for the little jacket to take with a princesse dress or a cummerbund-bound skirt (and the skirt might be sheer rust-coloured wool by day, stiff rust-coloured rep by dark). By Ken Whitmore, about $30. Gimbels; The Broadway. The sculpture, by Ruth Asawa.
Above, right: The shortest jacket with the biggest collar, in pale pink poodly wool (under the collar, it's snugly double-breasted). This we like with just a smitch of hat or veil; this we love, in the evening, with a red tulle or blonde taffeta skirt. By Donnybrook, about $40. Jay Thorpe; Woodward & Lothrop.
Facing page: The shortest jacket with the squarest shape—and, therefore, the only little jacket on these four pages that we recommend for straight skirts as well as for full. Another recommendation: wear it with a really big hat, and tilt the hat, as here. Jacket by H. & E. Shapiro in tablecloth-checked tweed—navy blue and white. About $25. Altman; Harzfeld's. The tilted cartwheel by Tatiana—ready to wear at Saks Fifth.

COFFIN



How money talks every spring:

"THE BEST WAY WITH SUITS— TAKE A FIRM LINE."

Forceful tailoring and a highly stable fabric—that's what makes the suit that pays its way, that's what makes both suits shown here. *This page:* Grey worsted, with the new cardigan jacket, a blade-straight skirt. By Bardley, $75. Suit and Ronay bag, both at Bendel's Young-Timers. The suit only, at L. S. Ayres; Younkers of Iowa. *Facing page:* Grey Juilliard worsted; new skirt—full, stitched. By Seymour Jacobson, about $95. This, the jewellery by Marvella, and the Richard Englander cap of pink and white denim—all at De Pinna. The suit only: Woodward & Lothrop; The Broadway.



How money talks this spring:

"GREY DRAWS MORE INTEREST WITH WHITE."







If your spring dress is *a* dress and that a grey dress (highly probable if your taste exceeds your income), put a chalk mark on it or next to it—a white collar or cuffs or buttons or belt, and white gloves, a white hat, white jewellery that looks just recently starched. *Directly above:* A pearl-grey dress in sheer Ames wool, with big pearl buttons catching the folds of the skirt, and a black-and-bright-blue silk necktie. By Penart, $40. Lord & Taylor; Kaufmann's. White beret: Madcaps.

Upper right: A dress that looks—but doesn't unbutton—like a mandarin coat, in Oxford grey silk with the new slubbed surface. By David Crystal, $85. Dress, and the Dani bandanna cap of white piqué—Best's.

Lower right: A dress in grey Juilliard worsted and white piqué, its skirt full of stitched-down pleats. By Leonard Arkin, $50. Altman.

Facing page: Grey rayon flannel quilted, chalked with piqué. By Madeleine Fauth, $35. Dress and the Richard Englander cap of white piqué—Bonwit Teller. Dress only: Wanamaker's, Phila.; The Broadway.





1 2 3

COFFIN



4

How money talks this spring:

"NEW SAVING SYSTEM—THE DRESS WITH A THREE-SEASON LIFE."

You're in season (and in funds) from now till September when you own a dress like this: a dress partly wool and partly summery fabric—cotton, nylon, taffeta, linen, or silk.

1. Tucked black Shamokin wool skirt; blond Moygashel linen jacket with the new faraway collar. By H. & D., $90. At Lord & Taylor; Hudson's. Marvella pins and Ronay bag: both at Lord & Taylor. Hat: a John Frederics Charmer.

2. A late-day, late-winter, early-spring dress—the bodice in sheer navy-blue Hockanum wool with a crinkled taffeta collar and cuffs, the wide skirt made of alternating bands of both fabrics. By Mollie Parnis, $90. At Bonwit Teller.

3. A blouse of white linen-like rayon (a Tebilized ABC fabric), $8; an Oxford grey flannel skirt, $20; and a waist-length jacket of checked black-and-white quilted cotton with a yellow lining, $15. The costume, Altman.

4. A navy-blue Hockanum wool dress with a tucked white nylon yoke, a faintly flaring skirt. By Varden Petites, $70. Saks Fifth. Straw pillbox, by Harryson.

5. A princesse dress in navy-blue wool with a sleeveless, bow-tied taffeta bodice (this, blue with white dots) and a wool spencer jacket. By Madeleine Fauth, in J. P. Stevens wool, $40. Jay Thorpe; Neiman-Marcus. Madcaps hat.

6. A peony-pink Moygashel linen dress with a linen-trimmed, linen-lined jacket of lilac wool (a pinch of Angora makes it ounces softer). By Georgia Bullock, $70. Gunther Jaeckel.

7. A dress of black and white Everfast cotton, its white poodly-wool jacket lined with the cotton, braid-bordered, $40. Altman. *All scenery:* Katzenbach & Warren's New York showrooms.

5



6



7



How money talks this spring:

"GOOD SUITS CAN COME WITH LITTLE PRICE TAGS."





The rayon suit—under $35 and above reproach. High in fashion standing, in fact. *Above, left:* It's the new grey—grey with a great deal of blue in it. It's a current shape—slender but with a certain amount of flare in the skirt. And it's a good rayon—rayon with the look and feel of wool flannel. A David Crystal suit, $30. Lord & Taylor. The white pillbox, inclined a new way—forward—is by Dani. *Above, right:* It's what you want if you want a full-skirted suit, a rock-bottom price, a longer run for your money. Oxford grey Celanese acetate, wearable well into summer, with a skirt guaranteed (by stitching) to stay in shape. By Duchess Royal, $35. At Franklin Simon; Carson Pirie Scott. Hat: Sally Victor.

Tagged all-wool, tagged at $65. *Opposite:* That suit we spoke of so highly in February 1 Vogue—the pale town suit, now at a price. It's ribbed blond worsted, immaculately tailored, with as pretty a set-in sleeve as you'll find at any figure. By Gotham, in Miron fabric, $65. Bonwit Teller. Twin pins of gilt and silvery metal, by Bill Agnew. The hat, by Sally Victor. *On both pages:* The scene is the light-and-airy new New York showrooms of Laverne Originals.

COFFIN



THE NEW LISTENING

BY ALICE S. MORRIS

When T. S. Eliot, on an American visit in 1950, gave a public reading of his poems, turned-away crowds stayed in an outer room to hear his voice over the loud-speaker. When Charles Laughton, the same year, undertook a stretch of personal appearances with a stack of books, eighty-three audiences clapped like thunder to hear him read from them at random. When Laughton, Charles Boyer, Agnes Moorehead, and Sir Cedric Hardwicke began, on the West Coast, last spring, a series of recitals of *Don Juan in Hell*, the long insertion in the third act of Shaw's *Man and Superman*, their success carried them all across the country and into a New York run. When Emlyn Williams recently presented in London his spit-and-image impersonation of Dickens reading from Dickens, he created so much excitement that he is now doing Dickens in this country.

These are isolated instances of a phenomenon new to our day. People are listening, in a fashion long out of fashion, to the naked word, unramified, trapped out in nothing more resplendent than the human voice. In the phrase of a great man for naked words, Jimmy Durante, "it's a turnaround! . . . it's a switchabout!" As little as ten years ago a "poetry reading" was a seldom thing, a dim devotional exercise of the literati that belonged very definitely in quotes; and a *diseuse*, or anything near to one, called up visions of batik and rubber plants.

Contemporary poets during the thirties and forties, scolded for alienating the public by their obscure symbols and syntax, were apt to retort that, to the contemporary public, *all* poetry was obscure and alien—from William Shakespeare through William Blake to W. H. Auden. They pointed out, in Walt Whitman's words, that "to have great poets there must be great audiences too," and that if the poets had withdrawn into private imagery the retirement had been forced upon them. The communications were down; the audience had ceased to exist.

This claim had a justice. When the ear loses touch with great speech, the mind's ear has increasing difficulty with it. Whether the stepped-up visual stimulus, notably provided in our time by the movies and the heavily illustrated weeklies, so addicted people that they would stop to look but not to listen; or whether the demagogy of slogans and propagandas dulled their hearing, there is no doubt of it, language unadorned has been a dud—or as Hemingway might have put it, "a dead."

Every swing of the pendulum has its critical moment. What gave the new listening its initial impulse could be traced out in any of many directions. It may have been a deep change in the popular mood. Or perhaps the new listening took its momentum from the specific and tangible. People who saw Laurence Olivier's movie performance of *Henry V*, for instance, with its noble and fresh and subtle handling of Shakespeare's momentous speech, or who heard Dylan Thomas' impassioned unabashed reading of poetry as poetry, so that each word hung burning in the air—these listeners must have experienced the urgency and stature a gifted reading brings to what may have seemed, on the printed page, distant and inert.

Two modern mechanisms, the radio and the tape recorder, have also contributed after their own fashions to the revival of interest in the "word." The radio, for all its weaknesses, has accustomed people to listen; and, often enough, to listen to historic and literary and illuminating human utterance. And the tape recorder has made clear in a particularly intimate way the power of the human voice to annihilate time and space: John talking from the Pacific theatre (as if he were at this moment in the room), gives a sense of nearness beyond the reach of letters and snapshots.

The modern incentives to listening, though just as valid, are nonetheless a far cry from those that prevailed in days when poetry had a voice on every street corner, and children who did not know by heart *Pippa Passes* were thought to have missed their schooling; the days when Mark Twain helped to meet expenses by giving readings from *Huckleberry Finn;* and Dickens read, and Macready wept to hear him.

When books were scarce, letters occasions, the cinema unborn, and the air waves still untampered with, reading aloud and listening to it was a pastime rooted in necessity. It was a matter of everyday convenience as well as one of the few available forms of recreation.

Amid the multiple entertainments and manifold distractions of the present, the art of listening is less a matter of course, more a matter of choice and special seeking. The new listening is at the moment not unlike a pebble of uncertain weight dropped into a pool of unfathomed depth. No one can accurately plot the outcome. Even so, some surface changes in the water can be counted on.

As to what these may be, one must hazard guesses, raise questions. Will exposure *(Continued on page 110)*

BIRDS IN THEIR LITTLE NESTS...

BY DOROTHY VAN DOREN

Early in June my sons and I set out to buy a birdhouse. The Professor's birthday was coming in another week and he had been hinting rather broadly for some time that *if* we hadn't bought all his birthday presents and *if* we had the time and *if* it didn't cost too much, there was nothing he would like so much as a martin house.

Of course we had bought our presents. Even the boys had. And I am likely to be forehanded in these matters, particularly since I knew we should be in the flurry of packing and unpacking in our annual remove to the country during the fortnight before his birthday. I had my present safely hidden in my study closet—my husband is not above poking or pinching packages when they are left lying about. Nevertheless, the Professor wanted a martin house. If it was humanly possible, a martin house he should have.

I do not remember when the Professor first became interested in martins. He had known, of course, that they were swallows and like all swallows (I could be wrong here, or indeed at any other point in birdlore, so I ask pardon in advance for errors)—like all swallows they prefer multiple dwellings to the single nest separate from other nests; but not multiple nests in banks or barns or cliffs. The martin is one of the products of modern civilization; he used to live in a colony in a hollow tree, then in a row of gourds hung from a branch. Now he prefers a bird apartment house of from four to twenty-four rooms, one family to a room.

Several years ago the Professor was coming home from a lecture trip in the Middle West. The train had passed through a thunder shower and when it arrived at the next station, the rain was over but the eaves were still dripping and the sun, newly out, sparkled in puddles on the sidewalks. As they came slowly to a stop, they passed one of those little houses that railroad flagmen sit in during their periods of inactivity between trains. This house had the usual patch of flower garden alongside it, with marigolds and zinnias and magenta petunias blooming happily in a mass; but it also had a birdhouse on a pole, a white-painted affair with a red roof and a porch around the bottom, from which little doorways gave onto the separate apartments. The Professor found himself admiring the house, but admiring even more the inhabitants. For while he watched, a martin came out of one of the doors, cocked an eye to the clearing sky, and walked along the porch a few steps before he flew away. Several others did the same thing. The Professor found them perfectly delightful in their snugness, their complacency, their general air of comfortable living. One or two in their walk along the porch gave a quick look into one of the other houses. I have done it innumerable times myself. There is nothing so interesting as a glimpse of how somebody else lives.

The Professor was sorry when the train started up again and he had to leave the martins behind; but they had pleased him so much that he went back into the train and began a poem about them which he finished before he got home. He read everything he could find about martins in the various bird books we have accumulated and I do not know how long he had been secretly wanting a martin house of his own before he diffidently suggested it as a birthday gift.

We first tried a pet shop in the nearest small city to our summer home in Connecticut. No, they did not have a martin house in stock, but they could order one. It would take at least two weeks. (The Professor's birthday was eight days away.) Yes, there were various sizes and kinds of martin house. They had a catalogue.... So the boys and I turned the pages and looked at the pictures of miniature Cape Cod houses and little French chalets and even a flat-roofed modern job that might have been built by Frank Lloyd Wright. The salesman suggested that since we wanted the house in a hurry we might drive over to Bridgeport where they were made. The thought of a trip all the way across the State was not what made us hesitate. It was the price. A little number with only four rooms—practically a one-family affair—cost no less than twenty-seven dollars. A fairly sizable eight-room house was thirty-eight, and with more trim and better paint, forty-five! Even the birds have to pay more for everything I said. Wonder if they have any income tax; seven earthworms, must be at least four inches long, for instance—used to be a couple of grasshoppers and a woolly bear was enough.

Well, even if we had had the forty-five dollars handy, I knew and the boys knew that the Professor would have been horrified at spending it in this way. The twenty-seven dollar house was not worth looking at; and I didn't even want to spend that much. Ho hum. Father must have a birdhouse.

"It's simple," my elder *(Continued on page 121)*



OBSERVATIONS ON THE PROPER DRESS FOR YOUNG GENTLEMEN

BY LAWRENCE GRANT WHITE

I had hoped that my sons, reared in a Home of Culture, would automatically array themselves in the proper attire for a given occasion. I did not wish or expect them to be dandies, but hoped that they would carry on some vestige of the decorum which existed in the dear dead days before prohibition and the income tax.

To bolster this hope, I decided to take pen in hand and write some general considerations upon masculine attire. Needless to say, my effort, intended to be half persiflage and half serious advice, was greeted with jeers from my entire family who decided that my point of view jelled in the Gay Nineties. They are probably right; but here it is:

1. OF NEATNESS. The first requisite is neatness, with its indispensable corollary, cleanliness. The hair should be trimmed, avoiding the extremes of a leonine mane or crew cut. Barbers should be discouraged from shaving the back of your neck and around the ears. But the face should be clean-shaven and by that I do not mean moderately clean-shaven. The finger-nails should be impeccable. In fact any exposed part of the body should be beyond reproach. This is the first and great commandment.

2. OF HEADGEAR. The hat is vitally important. The problem may be finessed by the current practice of wearing no hat at all, but a hat serves the useful purposes of keeping the sun out of your eyes and the rain and soot out of your hair. It may also, if properly chosen, considerably enhance the general appearance. If it is too small or too big, the wearer becomes instantly ridiculous, as vaudeville artists well know. But it is better a little too big than too small; so never buy a hat that fits too tightly, as it will not only look funny but give you a headache.

THE FELT HAT—grey or brown, with or without binding, is ideal for general wear in daylight except in hot weather; do not wear it with dinner jacket or tails; if it is the one and only, go bareheaded in the evening.

THE TOPPER—almost extinct, but, unfortunately, almost indispensable for a few rare occasions such as family funerals and weddings and very formal receptions and ceremonies. It is fragile, inconvenient, and can not be worn by a tall man in a modern car.

THE HOMBURG and THE BOWLER—undoubtedly superb, and while not necessary, useful not only for black-tie evenings, but to lend dignity and formality to the day.

THE BOATER, or stiff hat of straw—a persistent hang-over of the Gay Nineties. It should have a cushioned, *(Continued on page 119)*

LAWRENCE GRANT WHITE *Opposite*

Handsome, laconic Lawrence Grant White is a distinguished architect. The father of eight children, he wrote for the enlightenment of his three sons the somewhat tongue-in-cheek article now published on this same page. The only son of the famous architect, Stanford White, at sixty-four he lives in the house his father built and lived in on Long Island, heads the notable firm of McKim, Mead & White, in whose offices he was photographed with the picture of the firm's three founders over his shoulder. During both World Wars, he served in the Navy, acting as Naval Aide to President Wilson in 1919. An Italian scholar whose translation of Dante's *Divine Comedy* was published four years ago, Dr. White has as his professional credo the words of Vitruvius, a Roman architect of the first century B.C.: "An architect should be high minded; not arrogant, but courteous, impartial, and trustworthy; and without cupidity.... Let him take care not to seek, but to be sought."

NORMAN PARKINSON

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Republican political gossip, the rallying Eisenhower forces, the thawing of Stassen's popularity, the drive of the Taft men. . . . The Dale Kramer book, *Ross and The New Yorker,* written in a style that is like a graph of *The New Yorker* style don'ts. . . . Semantics among teenagers: "Don't you think 'divine' is the most yummy word?" . . . Hot bouillon machines in New York's subways. . . . The archæological show, "What in the World," presented Sunday afternoons over CBS-TV; its keystone, two scientists from the University of Pennsylvania's Museum and a scholarly guest pinning down ages and origins of objects they have never seen, with pouncing minds and a pocketful of deductions.

PEOPLE ARE TALKING ABOUT . . . The popularity of pet skunks. . . . The new LP recordings of Bessie Smith's old records, powerful wrenchings of a blue voice. . . . *The Mechanical Bride: Folklore of Industrial Man,* an absurd book by Herbert Marshall McLuhan, who surveys the whole field of the printed word in advertisements, books, magazines, radio, comics, and newspapers with a cocky, corrosive omniscience and almost total disapproval. . . . The Sunday evening radio program, "Café Istanbul," in which Marlene Dietrich displays the charming intensity of her sleepy voice. . . . The phrase, "stomach Communism."

PEOPLE ARE TALKING ABOUT . . . "Art in Your Life," the San Francisco Museum of Art Sunday program twice a month on TV—intelligent, instructive. . . . The freshness of the concerts of chorales, conducted by Robert Shaw. . . . The exhibition, called a visual biography, of Sinclair Lewis memorabilia, including manuscripts of *Babbitt* and *Arrowsmith* at the Museum of the American Academy of Arts and Letters. . . . The way José Ferrer and Judith Evelyn turn the screw of emotion, slowly, and all without bravura scenes, in the melodrama, *The Shrike.*

PEOPLE ARE TALKING ABOUT . . . Helen Gallagher, whose oddly pretty face, and wily comic manners just enough off-beat, are among the delights of *Pal Joey,* along with the Miles White costumes and the Robert Alton choreography. . . . The enormous and superb Cézanne show, now at the Art Institute of Chicago. . . . The new definition of an optimist—a hope addict. . . . This postdated comment (1873) of Dostoevsky, the great Russian writer, which was mentioned in a recent BBC radio program: "Nowadays new weapons are introduced every ten years . . . and in another fifteen years or so it will not be rifles, but some kind of lightning, a machine emitting an all-consuming electric jet. What if in fifteen years' time every great power will have secretly prepared such a surprise for all eventualities? Alas, we Russians can only copy weapons and purchase equipment from abroad. . . . In order to invent such machines, we need an independent science of our own and not merely an imported one. And science should be free and firmly rooted in our soil."

SIR JOHN RANDOLPH SHANE LESLIE *opposite*

Sir John Randolph Shane Leslie, lecturing on afforestation and Mrs. Fitzherbert and the turbot, recently toured Canada and the United States. Half Irish and related to the Parnells, half American through his mother, one of the legendary Jerome sisters, Sir Shane is a cousin of Winston Churchill. In his habitual Irish saffron waistcoat and a St. Patrick's blue kilt, which he alternates with a saffron one, Sir Shane is photographed here wearing, around his neck, the Red Hand of Ulster, a sign of his baronetcy always worn in the presence of the King.

Sir Shane, who swings from the dour to the comic with the vigour of a summer line storm, reads and speaks Gaelic, writes an exquisite manuscript hand. Schooled at Eton, King's College, Cambridge, and in France, he holds an LL.D. from Notre Dame University, Indiana. He has written four volumes of verse, five novels—one of which, *The Cantab,* was withdrawn through the protests of Cambridge University; is best known as a biographer, notably for *The Skull of Swift.* For Sir Shane's biographical research on Mrs. Fitzherbert, King George V opened the archives of Windsor to prove Mrs. Fitzherbert's illicit but genuine marriage to George IV.

Sir Shane's zeal for forestry began among the magnificent woods of his hereditary demesne at Glaslough, County Monaghan, Ireland, where, he writes, "there is a giant spruce which dropped a half-ton bough for my grandfather in 1916 and for my father in 1944. There is a big bough waiting for my demise."



HORST

NORMAN PARKINSON





Irene Galitzine at the St. Regis

ITALIAN DESIGNERS VISITING NEW YORK

Above: Princess Irene Galitzine, designer to many of Rome's most elegant women—herself included—in a dress that she designed especially for her recent trip to this country. Of navy-blue tie silk, with a fringed stole, it is versatile enough for parties in New York, and Palm Beach, Nassau, Jamaica, Paris—where she and her husband, Signor Silvio Medici, also visited.
Right: The poetic white silk shirt that Princess Galitzine wore in the resorts with her favourite skirt—a circle of navy-blue strawcloth.
Facing page: Donna Simonetta Colonna di Cesaro, who as Simonetta Visconti designs clothes that are worn and admired both in Rome and New York, in a costume from the collection that she did for Bergdorf Goodman—a beaded faille house jacket and calf-length silk taffeta pants.
Still in her twenties, Madame Visconti has audaciously added multiple grey stripes to her dark hair;
Georgel of Paris, who comes regularly to Rome, created the coiffure for her.



COFFIN

Simonetta Visconti at the Plaza Hotel



Mr. and Mrs. Cyrus E. Manierre, junior

YOUNG HUNTING COUPLES IN VIRGINIA

These young couples live in the country—the wide green country which humps to the Blue Ridge Mountains around Middleburg, Virginia. Besides farming their land, the men run local businesses—Newell Ward a tractor company, Cyrus Manierre a horse-vanning concern. These two couples live there because they love the land, horses, and hunting. They hunt there because they think that the Orange County, Middleburg, and Piedmont packs run out America's best fox hunting.

September and October is the cubbing season, when meets are dawn-early, when green hunters learn manners, and hound puppies are taught to cast and feather over the frost-skimmed ground. Later, from November to mid-March, hunting gets down to a run-like-blazes business. For two or three days a week, in pink coats and black, sidesaddle skirts and perfectly tailored breeches, the hunt schemes for foxes through the better part of a day, checking while hounds draw the coverts, straining to catch the first cry of a hound throwing his tongue to the winter air. Then the "Gone Away" rings out, as Siegfried Sassoon wrote in *Memoirs of a Fox-Hunting Man:* "a sound which has thrilled generations of fox-hunters to their marrow . . . the long shrill screech (for which it is impossible to find an adequate word) which signifies that one of the whips has viewed the fox quitting the covert."



Joint-master of the Middleburg Hunt, Newell J. Ward, junior, and Mrs. Ward

NORMAN PARKINSON



WHITE—WORTH ANY AMOUNT TO A WOMAN'S LOOKS

White can be a camellia (one dollar at the corner florist) or a linen shirt; white can be a cloud of a ball dress or a precious mink coat. Any way, it's the priceless cosmetic; nothing does quite so much for a woman's skin. *Left:* Mrs. George Herascu of New York in the world's most wonderful white evening coat—white Emba mutation mink, bred on American ranches. Maximilian; Holt, Renfrew of Canada. The diamonds, all from Van Cleef & Arpels.

DONNA LAUDOMIA DEL DRAGO, *opposite,* in a ball dress of white silk taffeta and net, with a vine of white velvet roses across the bodice. Donna Laudomia is the daughter of Prince and Princess del Drago of Rome, twenty years old, a university student,and already one of Italy's ranking beauties. Her dress, from Elizabeth Arden.

HORST







NAME YOUR FIGURE

You might as well: pick a handsome figure when you pick a coat or suit this spring. There's no extra charge for it. *Above:* The figure is slender, the waistline's wonderful, and the coat itself is one of the spring's best bets—combining as it does shape-news with fabric-news. The fabric: Miron "Groslaine"—a fabric that looks like grosgrain ribbon, but is made, 100%, of wool. The colour is a deep blue with navy-blue ridges. By Kraeler Frasca, $100. Milgrim's. Tilted straw beret. *Left:* The figure is young, the waistline had better be good, the suit itself is a spencer suit, worn the freshest, newest way—with white. The jacket doesn't mean to close; it fits anyway. In grey worsted flannel, by Rosenblum of California, $45; Jana bag; both at Lord & Taylor. John Frederics hat. *Opposite:* The figure is reedy, it's narrow-hipped, and the suit that shapes it this particular spring is of navy-blue and white checked tissue-weight tweed, worn with great simplicity, with white. The jacket's lined with red. The skirt's lined inside, at the back—it won't sit out, this suit. By Lilli Ann; the fabric, Stroock. Suit, $100; white sweater of nylon-and-wool by Jantzen, $8; bag by Josef, $11 plus tax. All, Saks 34th Street. Suit also Joseph Horne; Flower Modes daisies.

COFFIN

NAME YOUR SLEEVE-SHAPE;
BUT NAME YOUR COLOUR BÉNÉDICTINE

Notice the colour: Bénédictine. Notice the fabrics here: one's slubbed wool; one's Angora wool worn with Shantung. But notice also one detail that makes a costume easy or not—the way the armhole's set. *Below:* A sleeve with the easy feeling and fit of a coat-sleeve—unexpected in a pinch-waisted suit (and an unexpected pleasure if your suits usually need altering around the shoulders). In Miron worsted, with everything of this spring—the colour Bénédictine, slubbed with black. By Swansdown, about $85, at Altman; C. Crawford Hollidge; Levy Bros. Ronay bag. Shiny black straw hat, Sally Victor. *Opposite:* Name your sleeve-length—this coat can arrange it. There's a patented device, inside; a strap that buttons at various lengths to hold the sleeve at whatever length you wish. That's just a detail in a costume with half-a-dozen good points. There's the short jacket of Angora wool in Bénédictine, the dress of silk Shantung dyed to match. There's the fresh-looking look of coral with Bénédictine, and corn-yellow straw. Jacket, about $125; blouse and skirt, together, about $45. By Willi. At Russeks; The Broadway. Hat, Irene of New York. Gloves by Superb. Coty's Creamy "Geranium" lipstick.



COFFIN

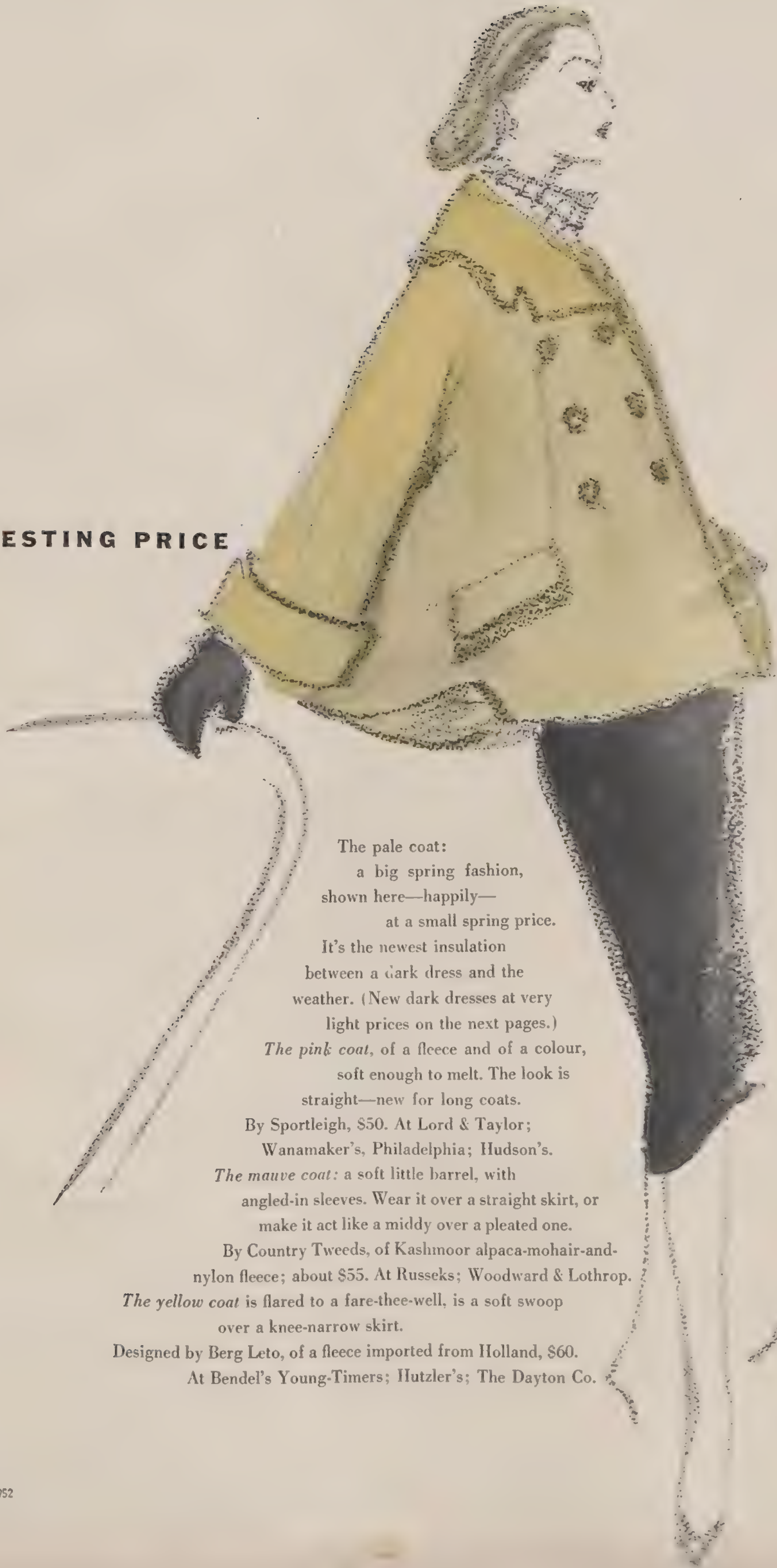
FRANCES MCLAUGHLIN





THE PALE COAT—AT



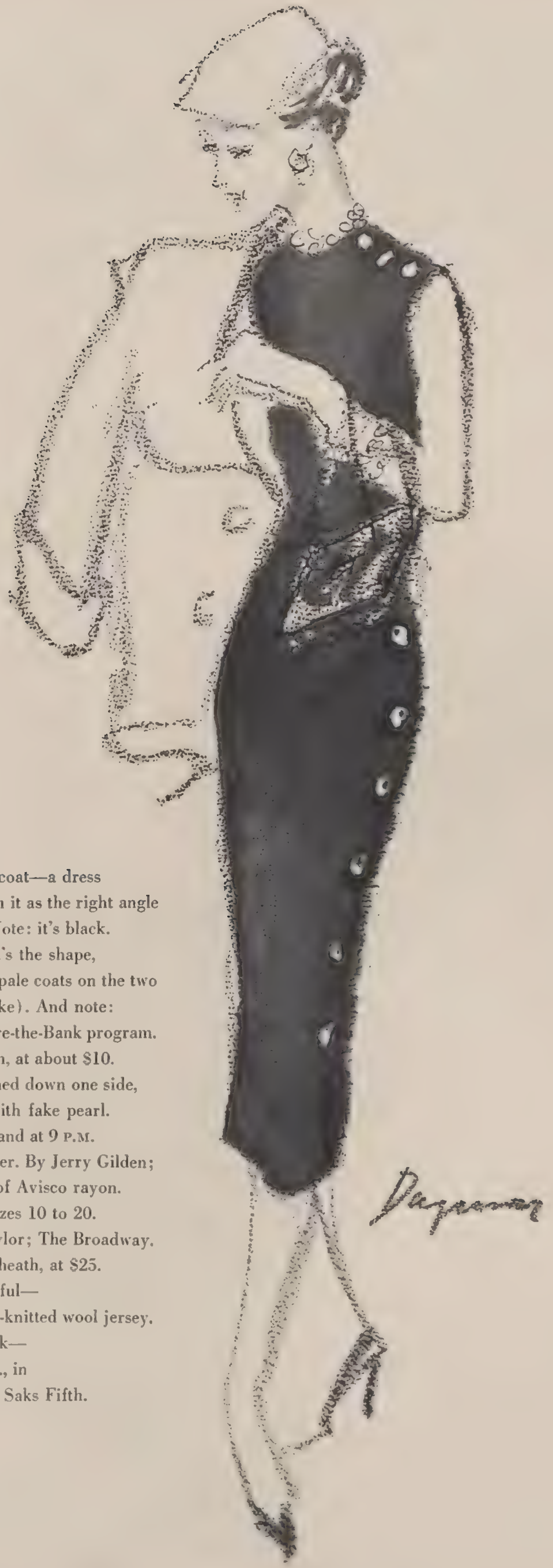


AN INTERESTING PRICE

The pale coat:
a big spring fashion,
shown here—happily—
at a small spring price.
It's the newest insulation
between a dark dress and the
weather. (New dark dresses at very
light prices on the next pages.)
The pink coat, of a fleece and of a colour,
soft enough to melt. The look is
straight—new for long coats.
By Sportleigh, $50. At Lord & Taylor;
Wanamaker's, Philadelphia; Hudson's.
The mauve coat: a soft little barrel, with
angled-in sleeves. Wear it over a straight skirt, or
make it act like a middy over a pleated one.
By Country Tweeds, of Kashmoor alpaca-mohair-and-
nylon fleece; about $55. At Russeks; Woodward & Lothrop.
The yellow coat is flared to a fare-thee-well, is a soft swoop
over a knee-narrow skirt.
Designed by Berg Leto, of a fleece imported from Holland, $60.
At Bendel's Young-Timers; Hutzler's; The Dayton Co.

THE BLACK SHEATH: INTERESTING UNDER THE PALE COAT



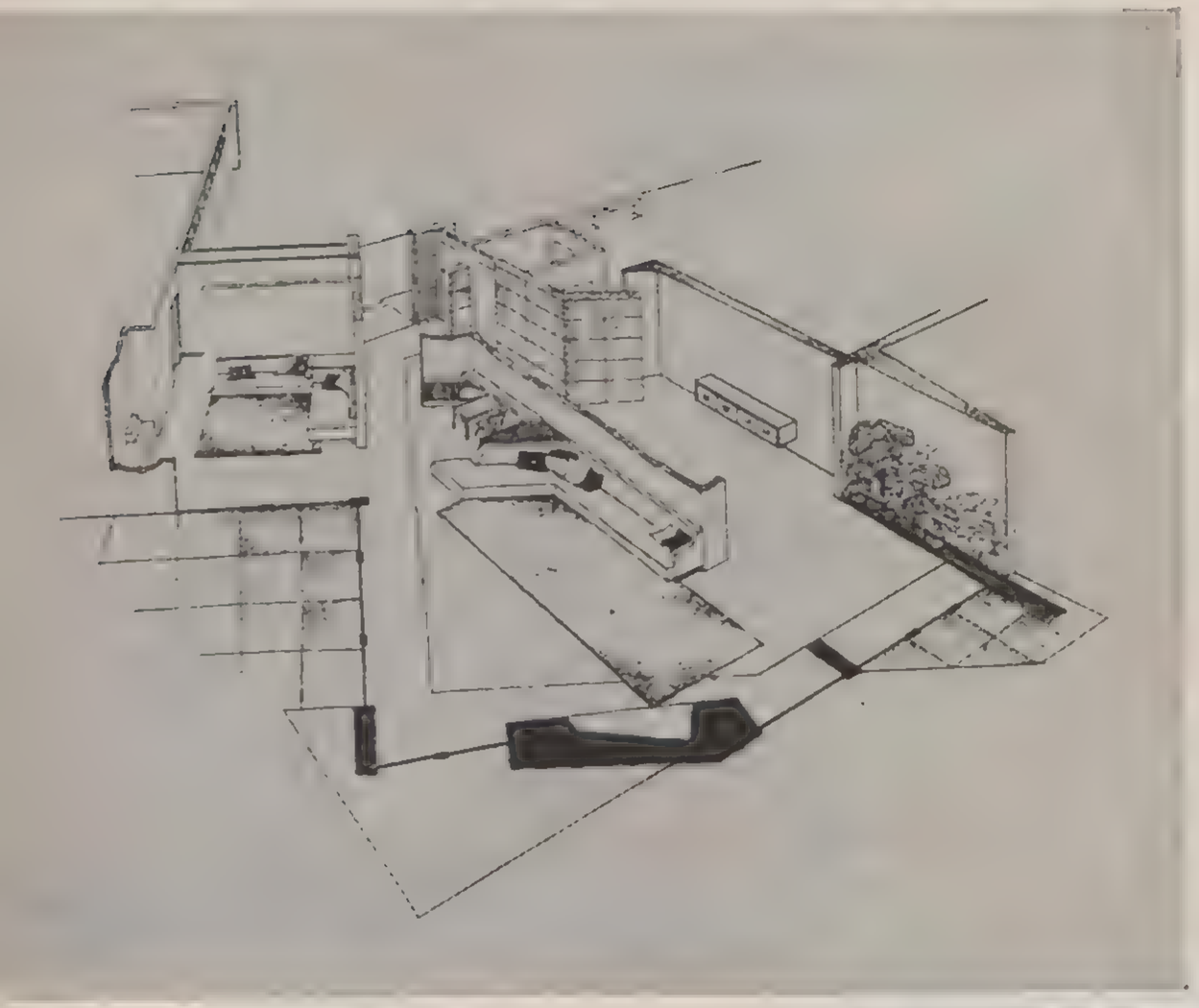


Here's the rest of the pale coat—a dress
as inseparable from it as the right angle
is from the new hat. Note: it's black.
Note: it's narrow (straight's the shape,
the only shape, the pale coats on the two
preceding pages will take). And note:
it's a part of Vogue's Spare-the-Bank program.
This page: The black sheath, at about $10.
Rayon crash, buttoned down one side,
across one shoulder with fake pearl.
A dress you'll see at 9 A.M. and at 9 P.M.
all spring, all summer. By Jerry Gilden;
the fabric by Cohama, of Avisco rayon.
Sizes—everybody's. Sizes 10 to 20.
At Lord & Taylor; The Broadway.
Opposite page: The black sheath, at $25.
The fabric's wonderful—
a pebble-knitted wool jersey.
The neckline's all at the back—
a bow-tied V. By H. & D., in
sizes 7 to 15. At Saks Fifth.

SHAPED LIKE A FAN,

The Texas house of

Mr. and Mrs. Edmund Schenecker



This small, bright house looks large, copes with big parties, is, in main, shaped almost like a fan. Mr. and Mrs. Edmund Schenecker of Forth Worth, whose two children spend much of the year away at school, wanted a house in which they could manage—at worst—with no staff; or hold buffet suppers for fifty. They wanted both a one-storey house where no room would have to serve as a thoroughfare, and an elastic living space made up of separable units. As a result, library, living room, dining room, kitchen wing, and the closet-lined hall to the bedroom wing fan directly from the front door. Sliding panels, like Japanese walls, and a swinging mirrored partition can shut the rooms from each other, but the interior, designed and decorated by William Haines, looks airy and open. The central rooms end in a sweep of windows to eleven-foot-high ceilings, facing the Texas plains. Black and white terrazzo floors reach out onto terraces. Pale pink ceilings continue into outdoor overhangs. Variations on a plan of white, pink, shoot green, and wood browns colour the living areas.
Left: In the floor plan, library, living room, and dining room converge at the house entrance. The bedroom wing stretches to the left. The kitchen wing opens to the right of the front door.
Below: In the dining room, a Texas shell-stone baffle, to screen a kitchen door, continues as a wall to the front entrance. The window end of the room makes a solarium for breakfast or canasta.
Opposite page: Built-in couches, covered in nubbly pink, pale green and white plaid, angle to fit the wedge-shape living room. Black figurines and large Chinese lamps sharpen the scheme of pale garden colours. Textured white walls, thick white rugs, and translucent sliding doors underline the lightness, stretch the size of this house, the first such modern design in the Forth Worth countryside.

HAINES



Good cooking, like anything worth its salt, demands good tools. A few basic utensils, like the three shown here, the best of their kind and designed to perform specific functions, are worth more than shelves full of gadgets. Balance, or heft, can spell the difference between chore and pleasure—a well-designed pan, like a fine gun or golf club, should "feel good in the hand." (See the recipes on page 114.)

2 POTS, 1 PAN
TO PREPARE 95 DISHES

CAST-IRON DUTCH OVEN

Boeuf à la mode
Jambalaya
Onion soup
Yankee boiled dinner
Chili con carne
Bouillabaisse
Stuffed cabbage
Lobster à l'Armoricaine
Beef and kidney stew
Pot roast of veal
Poulet en casserole
Hungarian mutton soup
Calalou
Hungarian goulash
Corned beef and cabbage
Boeuf Bourguignon
Greek duckling stew
Creole gumbos
Navarin of lamb
Cassoulet
Ratatouille
Kasha

Lentils
Pork and beans
Jugged hare
Kentucky burgoo
Potage santé
Garbanzos soup
Braised spareribs

CAST-IRON DUTCH OVEN:
4½ QUARTS.
FROM WANAMAKER, $7.60

COPPER SAUTÉ PAN

Curries
Sole meunière
Salmis of duck
Braised endives
Veal kidneys Liégeoise
Noisette potatoes
Soft-shelled crabs
Celery au jus
Tarhonya

Boeuf Stroganoff
Scallopine of veal
Brook trout in butter
Blanquette of veal
Sole Dugléré
Potatoes Lyonnaise
Split mackerel Bretonne
Frizzled beef
Sweetbreads

Poulet sauté
Frogs' legs poulette
Apples in butter and Calvados
Mushrooms in sour cream
Salt cod with saffron and peppers
Fish poached in wine
Clam sauce for spaghetti
Tournedos chasseur

Scrambled eggs with kipper flakes
Lamb kidneys
Risottos
Panned oysters
Newburgs
Calf's brains au beurre noir
Bananas in butter and rum
Chicken livers in wine
Rabbit cacciatora

COPPER SAUTÉ PAN;
11 INCHES, STAINLESS STEEL LINED.
FROM HAMMACHER SCHLEMMER, $34.

ALUMINUM SAUCEPAN

Philadelphia pepper pot
Lobsters
Minestra
Chicken fricassee
Marmite
Finnan haddie
Red cabbage
Oxtail soup
Scotch broth
Calipash (turtle) stew
Broccoli and cauliflower
Cotognato (quince paste)
Court bouillon for fish and shellfish
Fruit poached in vanilla syrup
Brunswick stew
Dried apricots and prunes
Shrimps
Calf's head
Boiled chicken
Mock turtle soup
Chowders
Polenta
Mulligatawny
Terrapin stew
Cream soups
Bortsch
Scotch cockaleekie
Oyster stew
Chestnut soup
Sweet corn
Jerusalem artichokes

ALUMINUM SAUCEPAN;
ABOUT 8 QUARTS.
FROM W. G. LEMMON & CO., $14.50.

HERBERT MATTER

FOR THE FORWARD-BUYER: THE LINEN DRESS, NOW

What's a forward-buyer? A woman who shops when the shopping is good, which is well in advance of the season. That's when you find the freshest designs and the widest variety—and that's when you're sure to stay within your budget; because when you buy at the last minute, you often find yourself paying more than you'd planned to for something not quite what you'd had in mind. *Facing page:* For forward-buyers (or southward travellers)—a dress with a beautiful build. the bodice beautifully tucked, the skirt so shaped it's its own crinoline. By Mollie Parnis in linen Tebilized for crease resistance. $70. Saks Fifth; Garfinckel's; Younkers. Jewels by David Webb. A right lipstick: Estée Lauder's "Duchess Pink." *This page:* A linen dress that the forward-buyer may find herself in on a warm spring day in town—a very stylized shirtwaist dress, very narrow, very black and white. From the Joseph Halpert Collection, designed by Jacques Fath; in Moygashel linen, $110. Lord & Taylor; Wm. H. Block; I. Magnin.



COFFIN





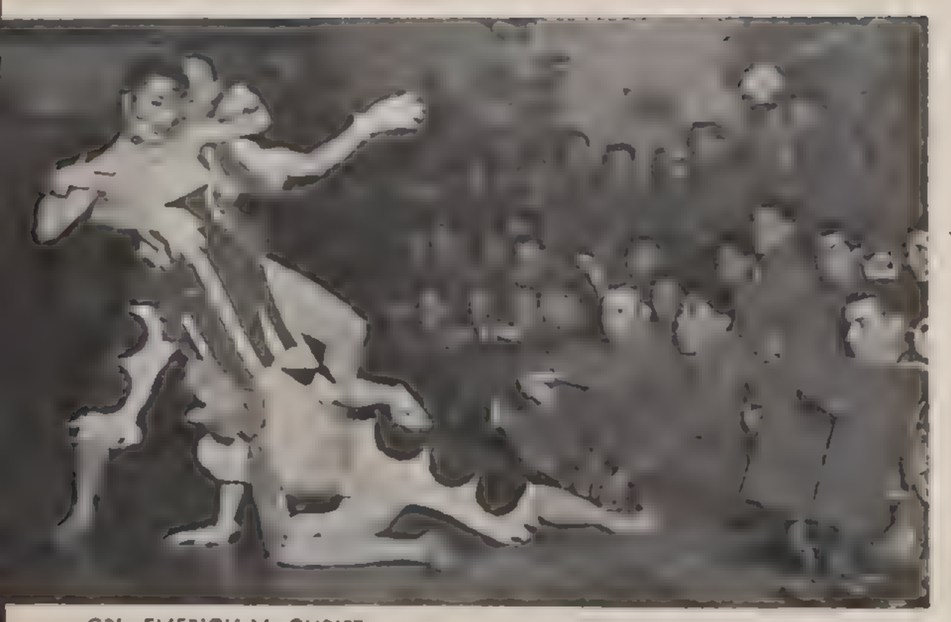


NOT BASIC BUT TONIC: THE ITALIAN SWEATER

There's nothing in the least bit classic about the sweaters the Italians make. They make them not as basics but as tonics. When you own one, you've got the key-piece for any number of colourful costumes—and the means of reincarnating many a skirt or dress. That's one reason for filing the sweaters here under "More Taste Than Money"; the other is, plainly, price. *Facing page:* A tonic for a pair of dark slacks or any dark skirt, a wool sweater that manages to be wildly imaginative in pattern yet in perfect taste. $30. The sweater, and the slim gabardine slacks by Raissa Masket, both at Altman; I. Magnin. Annette belt and gold-plated Napier bracelets, at Altman only. "Soaring Red" lipstick, nail polish: Peggy Sage. *Above:* A red-and-white striped cotton cardigan—a shirt now with skirts, a jacket with summer dresses. $11. Saks Fifth. *Right:* What happened when the Italians gave the old-fashioned coat-sweater a tonic—this Oxford grey wool sweater with white striping. Plus a skirt, it's a marvellous spring suit. $20. Altman; I. Magnin. *All sweaters:* by Mirsa of Italy.



HORST



CPL. EMERICH M. CHRIST

Dance team from Tokyo.

TWO WEEKS' CHEER: $36

CAMP HAUGEN,

NORTHERN JAPAN

PFC. RALPH H. HUTCHINS, JUNIOR



Barefoot precision in a baby ballet.



Christmas setting in the small town square, designed and produced by soldiers.

Entertainment for several thousand American soldiers at Camp Haugen in cold north Japan swung out in a unique atmosphere this Christmas past, as the Service Club underwent a temporary and extraordinary face-lifting. For the holidays the spacy room turned into a snow-touched American village square with street lamps, gates, houses, and a church with "stained glass" windows of odd silken bits; the entire plan conceived and designed by one private during the griping pre-Christmas slump. On assignment to Special Services, twenty-three-year-old PFC Jacques Bouët-Willaumez, formerly on Vogue's staff, carried out his production for only $36. He heard his commanding general call it "an outstanding and original artistic task, the like of which I've never seen in my Army career." Not long afterwards he became a corporal of the 40th Division's 224th Regimental Combat Team.

For a month, a dozen men or more bludgeoned away with Jacques Bouët-Willaumez at the almost-fundless project, scrounging equipment and materials, yanking nails out of old crates, salvaging wood from the crates themselves, painting over bull's-eyes and Army doodles, and even jaunting far into the hill ranges for native fir trees. Japanese club workers and merchants from the neighbouring town arrived each day, pitching in new scraps. (If the U.S.O. had had enough money in their limp recreation fund, raised from U.S. civilians for soldiers overseas, all this wheedling might not have been necessary.) Lieutenant Jack Gibbons Morris, feature writer of Army Public Information Office, GHQ Far Eastern Command, Tokyo, wrote: On the day before the deadline, an assembly line was put into operation. All through the night, hardly pausing for meals and not at all for sleep, artist and artisans, including many Japanese club employees, notably a carpenter who had been at the artist's elbow from the beginning, made themselves part of a fatigue-clad anthill. They placed, shifted again, debated, blew their respective stacks, called each other names, apologized, bargained individually and collectively, quoted Lewis Mumford, Norman Bel Geddes, Raymond Loewy, Robert Moses, and finally, even the Prophet Moses.

Amused, bewildered, and exhausted by the preparations, the Japanese looked with amazement at the effectively moving result, especially when the regimental choir sang carols on the "church" steps Christmas Eve. For two weeks, the Americans and Japanese entertained each other in the mock square. One night Japanese ballet pupils, from five to fifteen years old, danced a baby ballet. Another night, the more experienced Takaoka Team slither-danced their "Blue Flame" number. A Regimental Combat Team, on tour in Japan and Korea, hurled forth their soldier show, *Don't Touch My Moustache*. And one evening the Americans watched and whistled at a ten-act Japanese Variety Show complete with puppets, a cancan kicked to "China Nights," and a Japanese tenor trying "Deep in the Heart of Texas."

RARE BOOK CHASE:

At the world's biggest book-and-art auction house, Parke-Bernet Galleries in New York



The book: an illuminated fifteenth-century French Blessed Hours.

The bid: Mrs. N. Philip Bastedo, Lucius Wilmerding's daughter, lifts a finger.



The bid: a shrug of the eyebrow.

The bid: a finger points down.

HAAS







Anthony N. Bade, auctioneer for Parke-Bernet Galleries, and three attendants catch the bids.

The bid: a faint gesture from the doorway:
Lucien Goldschmidt, representing Pierre Berès, Paris.

The first book auction ever sent on an international sales trip wound up recently at the Parke-Bernet Galleries in New York, the biggest book auction house in America, rivalled only by Sotheby's, London, and the Hôtel Drouot, Paris. Three trunks full of the late Lucius Wilmerding's treasures squeezed through eight customs offices, were seen on two-day exhibitions in Geneva, Paris, and London by about ten thousand people, and returned to America by the next month. This unprecedented manœuvre brought back to the United States enough interest, dealers, and money to put a final price of $568,969.50 on the Wilmerding collection of European literature, rare bindings, and prints, appraised at around $350,000.

Dealers and collectors from France, England, Switzerland, Italy, Belgium, came for the three parts of the Lucius Wilmerding sale, held in the Galleries' two-year-old auction room, already smelling of preserved wood like a rich old house, its windowless walls matted with Bessarabian, Kirman, Savonnerie, and Aubusson carpets, ticketed for future sale. These so muffled the room that the hush roared in the ears like the sound of a conch shell. Every surface looked deep, rug on rug, thick grey curtains, plush upholstery, with no shine brighter than the polish of old wood to distract the eye. The dealers, and a variety of amateurs, settled at will on folding chairs and crimson couches. On the stage, attendants in green uniforms placed the lots one by one on a spotlit stand.

The dealers, who walked through ranks of antiques without looking at them, and used a Louis table as a coat rack, seldom even glanced at the stage. They studied the books before the sale, knew when their lots would come up. (A lot, usually only one book, is numbered and sold alphabetically: an Aesopus, the third complete book printed in Greek, fetching $2,350, was preceded by a 1766 *Abrégé de la Théorie Militaire* . . . that sold for $35.) The bidders chatted, wandered in and out, broke a discussion to buy a book—behaved as casually as they would in a station waiting-room. Chanted by Anthony N. Bade, assistant vice-president and auctioneer of Parke-Bernet *(Continued on following page)*

Arthur Swann, a vice-president of Parke-Bernet Galleries, head of the book and print department, made American auctions open-house parties.

major book sales, the numbers sounded loud as a bumble bee is loud, trapped in an empty room.

Among the four hundred people at Part Three of the Wilmerding sale, moving so unobtrusively that only someone looking for him would notice him, Arthur Swann, head of the book and prints department and a vice-president of Parke-Bernet, greeted dealers in the quietest of quiet voices. After more than sixty years "in books," he is the most important bookseller in the United States. Since he came to New York from England in 1902, he has helped American book auctions break many records as the biggest, best attended, and most lucrative in the world.

Catching flies with honey, Arthur Swann and his first American employer, the late John Anderson of the original Anderson's Auction Company, plus their colleague, Edward Turnbull, established book auctions here as open-house entertainments far different from the close, closed sales in England. Wilmarth Lewis, the great collector of Walpoliana and expert on the eighteenth century, in his book, *Collector's Progress,* wrote of "the speed with which the English sale was conducted, the barnlike structure in which it took place, its chill . . . the inconvenient hour . . . in marked contrast to American auctions. London auctions are strictly professional affairs. There are few excited amateurs who come in to bid on a single lot, the trade sees to that." The Wilmerding sale was a public party.

Although men like Swann can change the character of sales, one thing they can not and would not tamper with is the mysterious way dealers bid. Finding a bid, as the highly specialized attendants, Thomas Clark and Harold Stevens, know, is a career. Not secrecy so much as tradition and convenience prompt buyers to signal as they do, but to the unknowing it is as difficult to find who bid as it is to discover who threw the spitball in an auditorium of small boys. Kenneth Maggs of Maggs Bros., London, never looks up at all. Staring steadily at his catalogue, he lifts a pencil slightly. William H. McCarthy, buying for the internationally great Dr. A. S. W. Rosenbach, points down with the index finger of his left hand. His teammate, John Fleming, nods discreetly. Representing Pierre Berès of Paris, Lucien Goldschmidt raises a finger often from half-way out of the room. Douglas Gordon, private collector from *(Continued on page 117)*

Mr. and Mrs. Paul V. McNutt dropped in to watch the sale start.





René de Messières, Cultural Counselor to the French Embassy; Maurice Sloog, French book expert.



Henry Davis, London, collector; John Fleming, bidding for Dr. A. S. W. Rosenbach.





William M. Bullitt, Ex-Solicitor-General of the United States.



William Schab, dealer, planning a buy.



To bid: Arthur Rau writhes his eyebrows, Douglas Gordon lifts his chin.

Kenneth Maggs: raised his pencil, a bid.



End of old books sale. Next day, old plates.



David Kirschenbaum, dealer; H. Bradley Martin, collector.

Reverend Daniel J. Honan, his bidding fingers like a blessing. Frederick B. Adams, junior, curator of the Morgan Library.







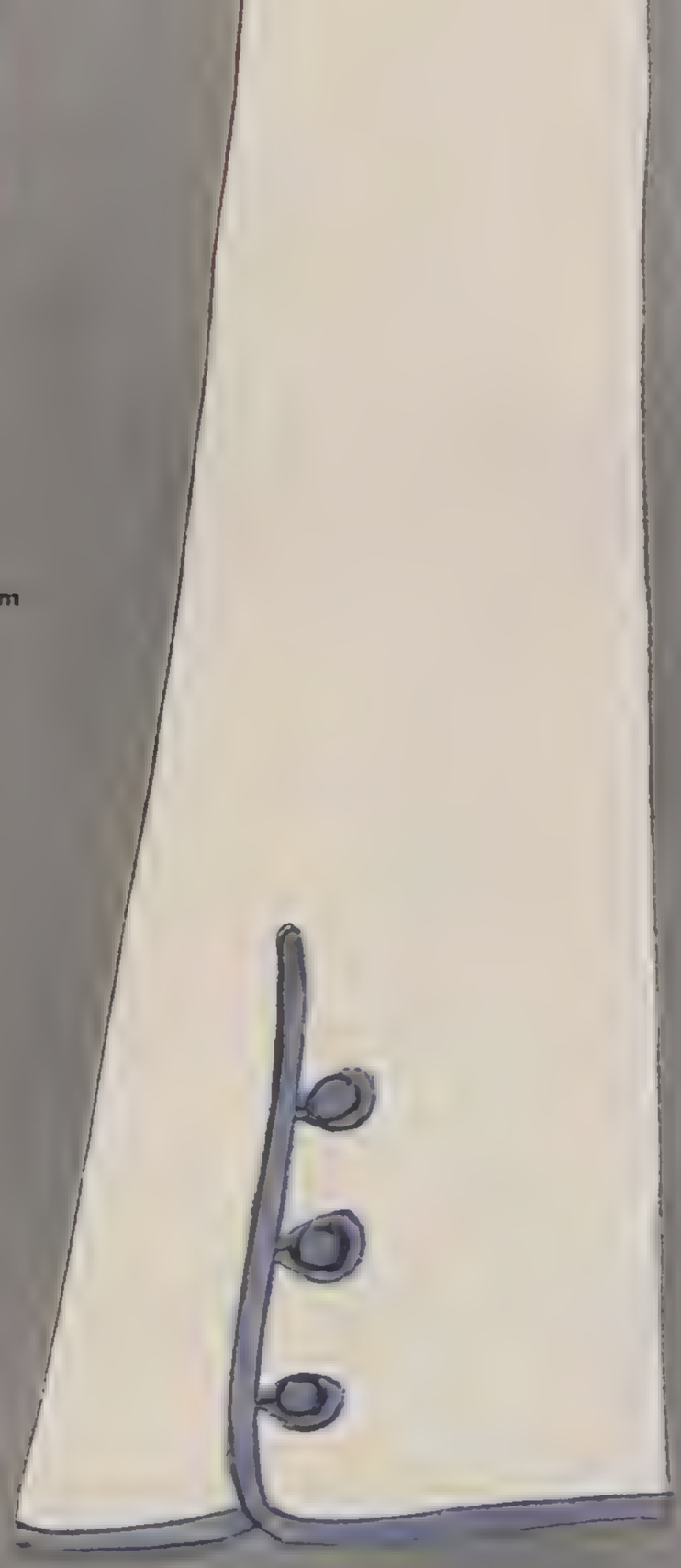
1. Cotton rimmed with mesh



2. Confetti-printed cotton

3. Dotted piqué, nylon palm





4. Cotton: bordered, buttoned



5. Cotton: two-toned, hand-stitched

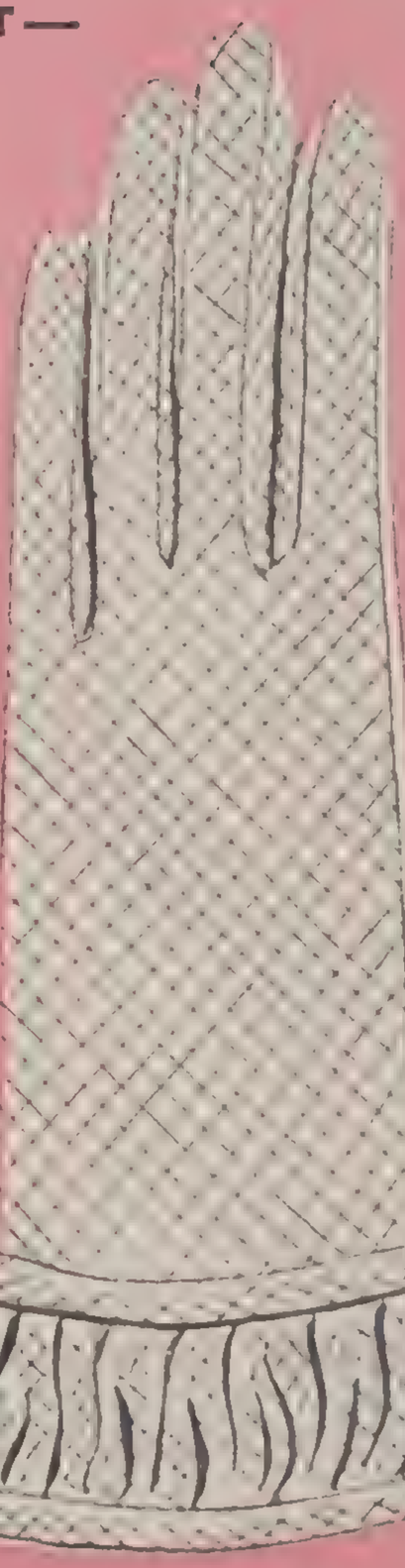


6. Eyelet-embroidered batiste

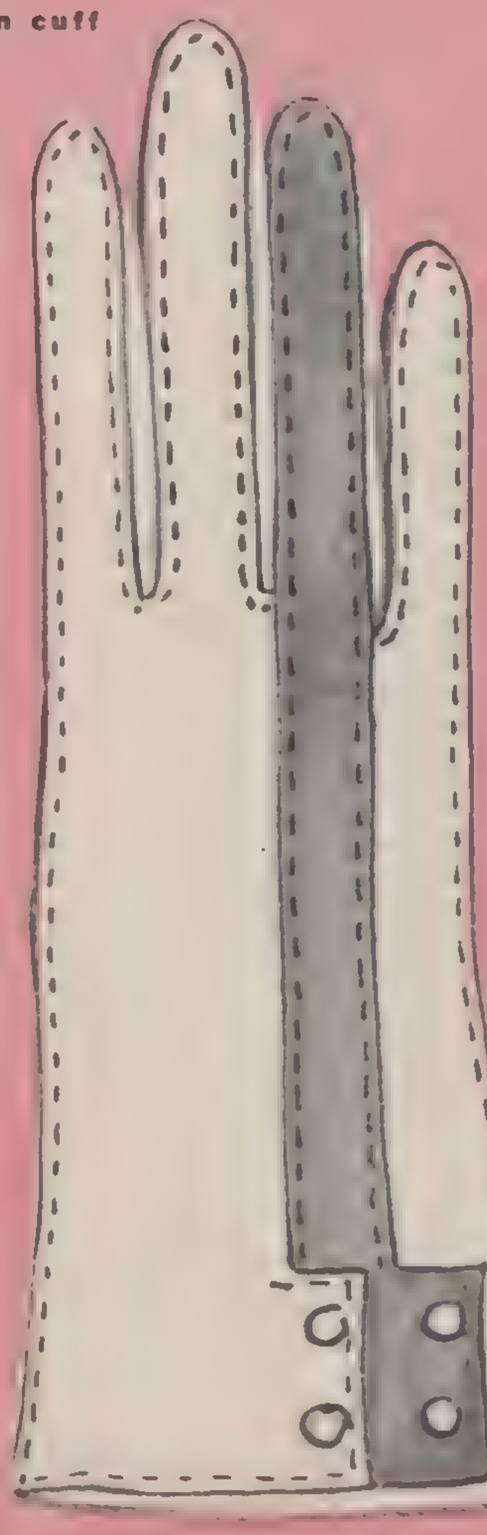


7. Shine-striped sateen

EVERYBODY HAS A HAND IN IT— THE LIVELY COTTON GLOVE



8. Piqué, balloon cuff



Here is spring's most animated gesture:
the colour-lively, cotton glove.
Here, pinned down quietly for inspection, just
before its runaway success.

1. Double-woven cotton glove, vented with mesh. By Crescendoe, $3. Lord & Taylor; I. Magnin.

2. Confetti-printed, double-woven cotton. By Crescendoe, $3.50. Bloomingdale's; Thalhimers.

3. Polka-dotted piqué—the palm: black, sheer, nylon. By Kayser, $3. Arnold Constable.

4. The longer, double-woven cotton glove, traced and buttoned with a pastel, $6. Bloomingdale's.

5. Two shades of cotton, hand-stitched. By Van Raalte, $3. Bloomingdale's; Jordan Marsh.

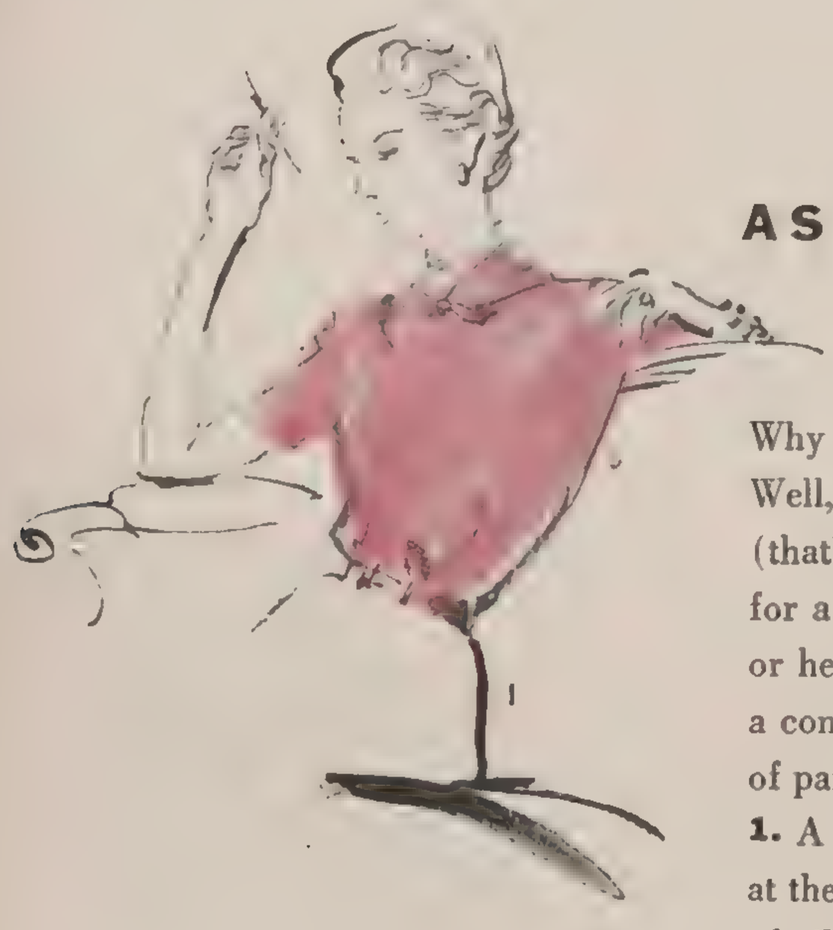
6. Eyelet-embroidered batiste, palmed with double-woven cotton. $9, at Altman.

7. White sateen, striped with black shine: the palm, flexible rayon tricot, $5. Franklin Simon.

8. Balloon cuff for a piqué glove. Double-woven cotton palm. By Shalimar, $3. Bloomingdale's.

9. An unmatched finger for a hand-stitched glove. Finger-Free by Daniel Hays, $5. Gunther Jaeckel.

9. Colour, stitched in by hand



AS LONG AS IT'S PINK

Why Vogue's recurring romance with the pink shirt*?
Well, pink is a tonic for the skin
(that's the beauty of it). It's a choice
for a young girl on her first clothes allowance,
or her formidable Aunt Exeter. It has
a constant life: it tucks into the waistbands
of pants or skirts, by day or night.

1. A tie pulls the softness together
at the neckline of this back-buttoned blouse
of silk Shantung, $17. Saks Fifth.

2. Silk taffeta, tabbed and buttoned with small
rhinestones. By Alice Stuart,
$8. Best's; Hutzler's.

3. Peppermint stripes give a fine pink flavour.
An ascot tie folds under the large collar.
Of silk taffeta, $23; at Altman.

4. White and you-know-what-colour stripes,
worked into chevrons. It's silk Shantung,
$25. Saks Fifth Avenue.

Opposite: A striped silk shirt with sleeves
that push up; worn here with fitted,
tapered black velveteen pants, the cuffs
buttoned close. Blouse by Adelaar, $8.
Lord & Taylor; Marshall Field; Neiman-Marcus.
Duchess Royal slacks, of Merrimack velveteen,
$18. At Saks Fifth Avenue.

*Remember when we started this in 1949?



2



3



4





PRIGENT





MRS. EXETER WRITES

A SMALL CHECK FOR A SUIT-DRESS OF SHANTUNG



Here are four candidates for Mrs. Exeter's hand—and figure. All, in silk Shantung. All, dresses with the manners of suits. All, in a price bracket she finds quieting to her bank balance. They have the sureness of design and the softness of manner which is characteristic of her plans. *Opposite page:* A dress with the straight line that's so thinning; but the skirt has folded-in panels for walking room. Wear the jacket loose or buttoned. By Radiant, in navy blue; sizes 12½ to 24½; $50 at Altman; Woodward & Lothrop; The Dayton Co. Pins are by Marcel Boucher. Mr. John's hat, brimming with silk polka dots. *Above, left:* A double collar and rolled-back cuffs for the jacket of this two-piece dress. The skirt is gently flared. By Abbate-Swift, of navy-blue silk Shantung; sizes 14½ to 22½, and 18 to 42. $30, at Lord & Taylor. Mr. John's little silk hat. *Above, right:* A white star print on grey silk Shantung, more white at the collar, the cuffs. By Ginsburg & Abelson; sizes 12½ to 22½. $40, Altman; Kaufmann's. Big straw hat, by Mr. John. *Left:* Belted two-piece dress in navy-blue Shantung. By Herbert Levy; in sizes 12½ to 24½; 16 to 46; $38. From Macy's. Mary Goodfellow's tilted hat: Tuscan straw embroidered on velvet. *All* photographed at The Hampshire House.





NAME YOUR FIGURE— IN VOGUE PATTERNS

Here, three important new suit figures you might make your own—via Vogue Patterns. Each, the sort of handsome figure the woman with More Taste Than Money *knows* is a good investment. *Left:* The slim-figured suit that's always on the move takes this trip with a new, pale complexion; shorter sleeves; a back-pleated skirt. Grey Miron worsted with a linen weave, the collar faced with red linen. Pattern No. S-4290. White straw and red velveteen hat, John Frederics. *Above:* The suit with the look of a dress—the fit smooth, the décolletage low; here the fabric is navy-blue Onondaga silk taffeta. A touch of pink: the patterned dickey and gloves. Pattern No. S-4283. Gloves, Pattern No. 9334. The saucer-shallow pillbox is by Mr. John. *Right:* The box jacket suit—new; newest when the box jacket is: tapered toward the hipline, with a cardigan neck, and sleeves set deep in the shoulders. Here in beige Juilliard worsted gabardine, worn with two chalk marks: white linen blouse, white straw bowler tipped almost vertical, by Mr. John. Vogue Couturier Design No. 674. Photographed at the Italian Airlines Office. Back views, yardages, and prices, page 115.



ORST



Highly unsuspected of the silk print: that a print (when it's neat and nicely-defined) can make a backlog dress; that it's just as easy to vary accessories with a print like this as it is with a navy-blue dress. *Above, left:* A backlog dress, barely sleeved, with a jacket that automatically changes it. Navy-blue dotted beige silk Shantung to vary many ways: with white linen collar and cuffs; a mass of beige fake flowers; with bareback shoes. late afternoon; a tufty blue coat now. By Diminutives, $70. Jay Thorpe. *Above:* The print's beige silk Shantung with little black stars. The suit's fitted, full-skirted. Here it's worn with a toast straw sailor. Same suit would look fine with a high-neck black linen sweater, beige gloves. By Carolyn Modes, $50. Arnold Constable; Mandel Bros.; Best's Apparel. Hat by Braagaard. *Opposite, first:* Navy-blue and beige silk Shantung; a bolero jacket. For evening: slick hair, an enormous chignon of fake flowers. the flowers a brighter blue than the print. By Ben Barrack, about $55. Best's. *Opposite, second:* Black and white striated silk print; a pattern for the new fashion of The Print Under Fur. The neckline varies in depth, via a Conmar zipper. By David Levine, about $95. Bendel's Young-Timers. *Both dresses* shown on the opposite page are also at Strawbridge & Clothier and I. Magnin.

NEWEST BACKGROUND DRESS—A SILK PRINT







HERBERT MATTER

OPEN STOCK—nice to have around. It simply means that if you run out of your favourite paper, break a glass, throw a spoon out with the garbage, there's more where the first one came from. The articles above, which we like for themselves, are also all open stock. Four open stock note papers by Eaton; *top,* "Petersburg 1850," pale blue personal paper, monogrammed in dark blue; *middle,* "Mayfair," small folded white vellum paper for formal use, with deep blue monogram; *lower left,* "Private Stock," large cream-coloured paper, originally designed for England's George III, the centred initials bold, black; *lower right,* "Highland Sheer," pale blue, with initials in dark blue, correct for a young girl's first note paper. Four open stock fundamentals in crystal, silver, fabric, and china: the goblet, "Embassy," by Baccarat, a design dating from the nineteenth-century, now the official crystal used by American embassies in Europe. "Hannah Hull" silver, by Tuttle, an exact copy of a pattern made by a Colonial silversmith for his daughter's wedding chest. The white quilted weave fabric, a contemporary version of an Early American linsey-woolsey, made by Brunschwig & Fils. The white coupe-shaped dinner plate, by Arzberg, made in the American zone of Germany. (See page 116 for prices and shops.)

she holds Beauty in her fingertips

Complexion beauty . . . is brought to the height of its perfection . . . by the famous Elizabeth Arden Beauty Care: cleanse, refresh, smooth! Each of Miss Arden's incomparable essentials is endowed with special beauty-giving qualities. To be moulded and manipulated with deft and rippling fingertips as Miss Arden advocates, they bring complexion radiance to daily fulfillment . . . the result is the cherished cared-for-look achieved only by this method . . . only with Elizabeth Arden's beauty building essentials.





Cleanse with Ardena Cleansing Cream . . . *1.00, 2.00, 3.00, 6.00* or with Ardena Fluffy Cleansing Cream . . . *1.25, 2.25, 3.50, 6.50*

Refresh with Ardena Skin Lotion . . . delightfully tingling, mildly astringent. Helps clear the skin. *1.00, 2.25, 4.00, 9.50.* In plastic bottles *1.50, 6.50*

Smooth with Orange Skin Cream, rich, soothing *for younger skins. 1.25, 2.00, 3.00, 4.50, 8.50*

Special Hormone Cream helps revitalize and keeps skin firmer and younger looking. *3.50, 6.50, 12.00*

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prices plus taxes

Fly in Style

Round-The-World Ensemble by Jane Derby... navy blue wool skirt and blouse...vest of beige wool jersey...navy blue coat reversible for evening wear, beige silk inner lining...to match separate evening skirt of beige silk.



New Worlds to Conquer...when you fly forth in this Round-The-World Ensemble...so utterly right for daytime, the cocktail hour or a very special evening! New worlds to see...when you fly B.O.A.C....to Bermuda...the Caribbean...or to London and on to the Riviera! Fly the airline that reaches 'round the world to famous resorts!

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THE NEW LISTENING

(Continued from page 64)

to rich and flexible speech alleviate the condition, all shaven and shorn, of our latter-day vocabularies? Will listening to talented voices make us severer critics of the tones of our own? Will great words greatly ordered, and the subtleties of thought no lesser ordering of words can convey, become again an everyday part of our children's education? Will poetry, in recapturing an audience, establish a new level of communication accessible both to the poet and the peasant?

While these long-range questions are resolving themselves, Charles Laughton is off again this month with the Holy Bible (perhaps to read, except that he does not read but tells superbly, the story of Shadrach, Meshach, and Abednego in the burning, fiery furnace); with Lincoln's Gettysburg address, Aesop's and James Thurber's fables, some De Maupassant, Melville, and Shakespeare to read from as the mood of his audience strikes him. Dylan Thomas is here from London and later T. S. Eliot will come to lift poems off their pages for American listeners. Truman Capote is planning at least one reading from his stories, and MacLeish from his poems.

Emlyn Williams by this time will have been in Boston, and ready for his New York performances this month. In *Punch*, Eric Keown wrote: "Mr. Williams is made up as Dickens, and it is not a bad portrait. Without much difficulty one can believe that the dignified figure in Victorian tails who lays down his white gloves and calmly sips a glass of water *is* Dickens. The reading desk is a copy of the original, an eccentric piece of carpentry draped in red woollens like a seaside mantelpiece, with a shelf for refreshment and a square hump at just the right height for the left elbow. . . . There is remarkably little gesture, and none of the dramatic extravagance that might have tempted a less confident actor. The magic rests in his voice, his exquisite timing, and the eloquent small movements of his face. He is of course word perfect, and although now and then for effect he turns a page, in fact he faces the audience almost all the time. In two and a half hours he gives us, superbly, Dickens in a sweeping range of mood."

The readings which the record makers have pressed, while not vast in number, allow for considerable latitude of choice. The Twentieth Century Poetry series of the Library of Congress, for instance, lists no fewer than forty-two poets reading their own poems on records. The long-playing record, by making it possible to encompass a three-act play in the space of a record or two, has so increased the number of recorded dramas that it would take a week to hear them through. Not only a horde of Shakespeare's plays, but the whole of such contemporary ones as Eliot's *The Cocktail Party* and Christopher Fry's *The Lady's Not for Burning* are on records.

How one chooses among these riches depends very much on one's tastes among authors; and whether one prefers the emotional reading of a Stephen Spender, say, to the faintly garrulous, down-to-earth one of a Robert Frost; or Laurence Olivier's alternately ruminative and rousing delivery of Shakespeare to John Gielgud's tense and trembling style, though both excel in the sensitivity and intelligence of their readings.

There is a handful of records, though, that may be considered of a special excellence, and to repay any number of listenings. When it comes to poetry (unless one feels, with Alice, that "it needn't come to that!"), there is T. S. Eliot's careful, lucid reading of his *Four Quartets* . . . Anthony Quayle's dramatic recital of Shakespeare's sonnets and of Donne's poems . . . and, in *Pleasure Dome*, an audible anthology of eight modern poets, Dylan Thomas' inspired and inspiring reading, W. H. Auden's flat, immensely touching one, and e.e. cummings' gentle explanatory delivery, as if he were making clear to children a difficult mathematical theorem.

For other rewards and prose rhythms, there is Charles Laughton's powerful voice, edged with whispers, magnificently reading *Readings from the Bible*, or engaged in a child-size dramatization of *Moby Dick* in which a surprising amount of unscathed Melville comes cleanly through . . . and, on *Abraham Lincoln*, Orson Welles's extraordinary delivery of the Gettysburg and Second Inaugural addresses, in which he sounds as if he might indeed be Lincoln speaking, and the words newborn.

Those who desire to be *épaté* may turn for the *épatant* to Jelly Roll Morton on records telling his life story to his own piano accompaniment, a performance in which the lazy-pacing narrative with its shifting rhythms outplays the music . . . and to Sarah Bernhardt's reading of *Prière pour nos ennemis*—for nerve-wracking tension and breath-taking tempo one has not heard the like . . . and to Edith Sitwell's singsong, toll-a-bell recital of her *Façade* to William Walton's tintinnabulous music—a collaboration first performed twenty-eight years ago in Aeolian Hall in London to a most mixed reception. ("Afterward," wrote Sir Osbert Sitwell, of the occasion, "when we entered a room there was a hush and then a skelter, as if a tiger had come in.")

Finally, there is that epic record, that most unstrained, easy and gifted reading, *Anna Livia Plurabelle*, in which James Joyce, in a voice that has the true tragi-comic Irish lilt, brings light into the dark of *Finnegans Wake*. "Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Tell me tale of stem or stone . . ." Does this make sense? Or nonsense? Or is it an enchantment?

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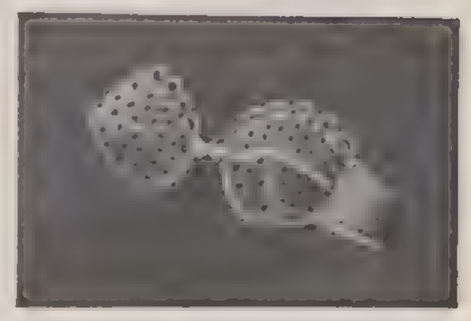


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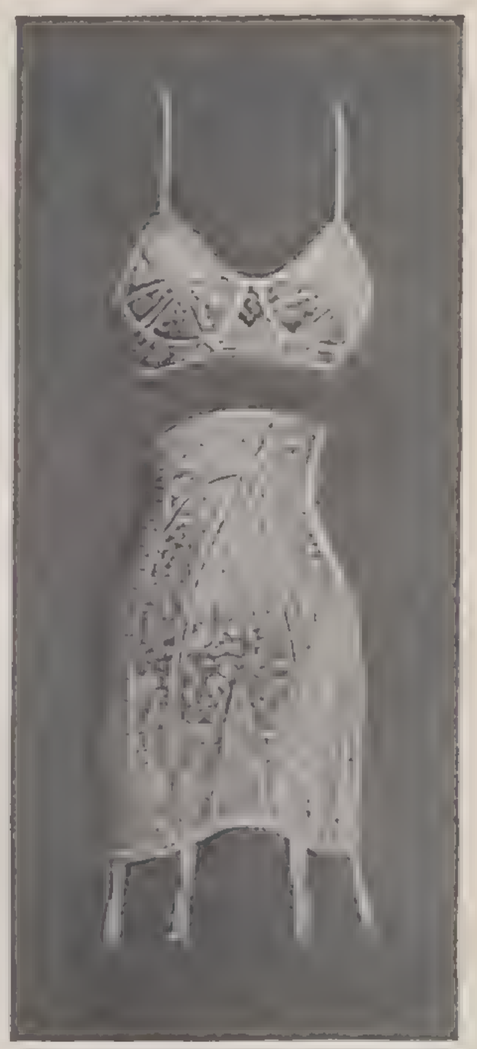


2



1

NAME YOUR FIGURE



3

1. For the sweater-and-skirt sort of figure: a flounced girdle—mainly white nylon power net—that slims the hips, $11; and a nylon lace brassière with a pretty line, $4. Both by Flexees at Arnold Constable.

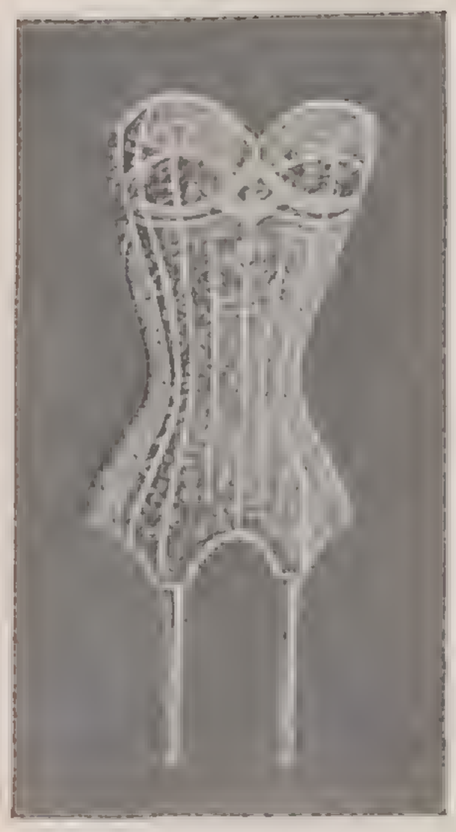
2. For the athletic figure: fine support and full freedom of movement—a strapless white broadcloth brassière with cotton eyelet cups. By Warner. $7.50. Altman.

3. For almost every figure: a brassière of French lace over broadcloth, $5, and a matching girdle, $18.50—each in regular and between-sizes. By Gossard; Milgrim's.

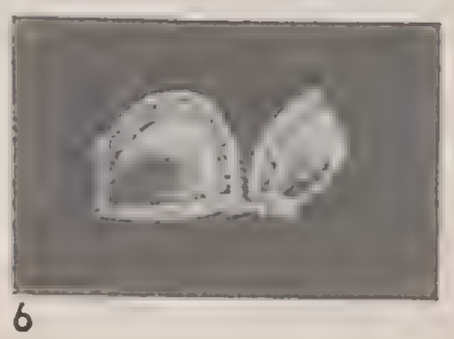
4. For the very rounded figure: a very persuasive white rayon satin and elastic girdle, $9; and a lacy, long-line brassière, $6. Both, boned; by Munsingwear. Stern's.



4



5



6

5. For the slim but not-so-slim-waisted figure: a garter belt and a brassière with a powerful waist-nipper built in between. By Edith Lances in white Chantilly lace and nylon power net. $49.50. Saks Fifth.



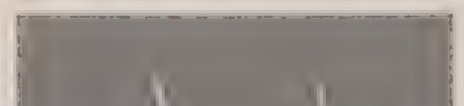
7

6. For the figure with a beautiful bust: a brassière with a deep plunge for deep décolletages. By Exquisite Form in rayon satin with lace fringe. $5. At Saks 34th.

7. For the figure that needs more than a waist-nipper: a waist-nipper that continues to girdle length. By Olga of California in black rayon satin woven with Lastex, with a Talon fastener. $12.50. Bergdorf Goodman.

8. For the young, pretty figure: a young, pretty girdle with dotted rayon satin panels, $8. The brassière to match, $4. Both by Co-Pilot. Saks Fifth Avenue.

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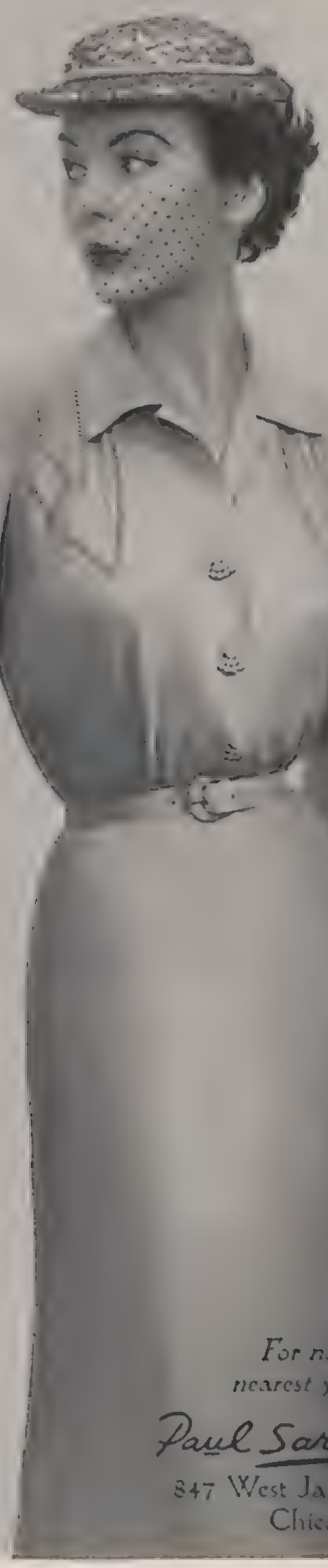
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2 POTS, 1 PAN

(Continued from page 87)

EDITOR'S NOTE: Mrs. Bertrand F. Bell, junior, an exacting, gifted cook, claims "anyone armed with proper equipment, the will, and the patience, can cook." In her house filled with French furniture and Meissen china, at Bedford, New York, she is her own kitchen staff. Mrs. Bell, who believes in long, slow cooking, suggests two particular pots and one pan as minimum for almost all basic, and great, cuisine. If she added to the equipment, she would choose next an earthenware dish and a cast-iron frying pan. If she subtracted, the last to go would be her blackened, long-seasoned cast-iron stewpot, the one photographed on page 86.

IN THE CAST-IRON DUTCH OVEN

Navarin of lamb
(for 4)

Time: Approximately 3½ hours
Utensils: Heavy frying pan (cast-iron best); Dutch oven; wooden spoons.
2 lbs. boned shoulder of lamb
(3 lbs. if bone left in)
⅛ lb. butter
8 to 12 small white onions, peeled
4 large carrots, scraped and cut in ½-inch pieces
4 medium white turnips, firm and fresh, peeled and cut in eighths
½ cupful good claret
1½ cupfuls canned consommé
Bouquet in cheesecloth:
1 bay leaf; 1 clove garlic;
3 peppercorns; 4 sprigs parsley
Salt, pepper, pinch thyme
1 teaspoonful potato flour

Set frying pan on to heat. Place Dutch oven near to warm. Trim meat of fat and gristle, cut into 1½-inch cubes, dry with a cloth or paper towel.

Put about a tablespoonful of butter in the hot pan; when it foams, swish it around and add as many pieces of lamb as the pan can comfortably hold. The pieces should not touch each other. Brown the pieces on all sides, using the wooden spoons to turn them. As soon as a piece is done (it should be tortoise-shell brown and puffy, not limp and grey), transfer it to the Dutch oven and place a fresh piece of meat in the pan. Add more butter if necessary.

When all the meat is in the Dutch oven, put the pan and its remaining fat aside and reserve. Season the meat with salt, a little ground pepper, and a pinch of thyme. Pour over the wine, and add the consommé and the bouquet. Cover the pot and bring slowly to a boil. Skim carefully and put over very low heat to simmer for an hour, covered.

Meanwhile prepare the vegetables and brown them all together in the frying pan five to ten minutes. Add them to the stew when the meat has simmered for an hour and cook in the same way for an hour or more. By then both meat and vegetables should be tender, so remove the pot from the stove and let cool, cover off, so that whatever fat is present may rise to the surface. Remove this with care, using a skimming spoon and, if necessary, paper towels to blot up any droplets remaining. Decide at this time if the sauce is as thick and smooth as you wish; if not, put a teaspoonful of potato flour in a cup, add two or three spoonfuls of sauce from the stew, and blend thoroughly, to avoid lumps. Pour this mixture into the stew and reheat (15 to 20 minutes). Remove bouquet and serve in a casserole.

Ratatouille
(for 4 or 5)

Mediterranean vegetable stew

Time: 1 hour.
Utensil: Dutch oven, size 8 or 9.
1 large eggplant
5 ripe tomatoes (Beefsteak or Ponderosa varieties particularly good)
4 green peppers
1 onion
½ cupful fine olive oil
Bayleaf, 1 clove garlic, thyme or fresh basil
Salt, black and cayenne pepper (small pinch)

Peel the eggplant. Cut it in slices 1½ inches thick and cut each in four.

Peel the tomatoes; remove the stem end and quarter them.

Cut the tops off the peppers and remove all ribs and seeds from the insides. Quarter them too.

Peel and quarter the onion. Peel the garlic clove but leave whole.

Place all the vegetables in the pot, pour over the olive oil, and add all the seasonings.

Cook and simmer slowly for 30 minutes, stirring (very gently, to avoid breaking the vegetables) once in a while. If the stew seems too liquid when the time is up, remove the cover and let the liquid reduce for ten minutes or so. Serve in a casserole accompanied separately by fine rice to which a little butter, salt, and ground black pepper have been added, and crusty Italian bread. Dry red wine or iced *rosé* is good with this.

Hungarian beef goulash
(for 4)

Time: Approximately 1½ hours.
2 lbs. good stewing beef
8 medium white onions
2 green peppers, cut up in 1-inch pieces
2 tomatoes, ripe or canned
2 cloves garlic, mashed in salt
4 potatoes, not too large, cut in ½-inch cubes
½ teaspoonful caraway seeds
4 teaspoonfuls best Hungarian paprika (rose paprika)
1 can Steero consommé
2 heaping tablespoonfuls pure pork lard

Put the Dutch oven on to heat. Peel onions and chop very fine. Put the lard in the pot and when it melts add the onions; stir and cook over low heat until golden. Cut the meat into inch cubes. Wash them and do *not* dry them. Sprinkle the pieces with salt and put them in the pot with the onions. Cover the pot and let simmer gently for about 30 minutes. Add a few drops of water as needed.

Now add all the other ingredients, cover the pot, and simmer until the meat is very tender, which will probably take three quarters of an hour. Remove lid for the last fifteen minutes so the sauce can thicken, stirring occasionally. Be careful *not* to let it scorch on the bottom.

IN THE COPPER SAUTÉ PAN

Sweetbreads Newburg
(for 4 or 5)

2 pair sweetbreads
1 cupful good sherry
Yolks of 5 eggs (6 if small) beaten
1 pint cream
Salt and cayenne pepper
Butter—lemon juice

Prepare sweetbreads several hours ahead of time by soaking in cold, salted water for half an hour. Then place in boiling water to which is added a little lemon juice; cook gently for 25 minutes, drain, and place in a bowl filled with ice cubes. Place in refrigerator to harden for at least four hours—twenty-four is not too long.

When ready to make the Newburg, trim the sweetbreads by removing any tubes, et cetera, slice very thin, pat lightly with a towel, and place in a well-buttered sauté pan. Season well with salt and cayenne pepper, pour over sherry, which should about cover the sweetbreads. Cook over a fairly fast flame until the pieces are heated through and the sherry has almost entirely evaporated.

Mix the egg yolks thoroughly with the cream, take the pan off the fire, pour in the mixture and stir carefully, still off the fire, until the sauce has thickened sufficiently, then serve immediately.

Wild rice to accompany, heaped around a platter with the Newburg in the middle. One cupful is ample.

Frogs' Legs Poulette

Buy *unfrozen* frogs' legs, allowing 4 or 5 pairs of small ones per person. Soak them for 30 minutes in cold water to which has been added a tablespoonful of vinegar. In the sauté pan, put sufficient court bouillon to cover the frogs' legs, using the following proportions:

1 cupful white wine
½ cupful water
1 whole onion
Sprig of parsley, salt and pepper

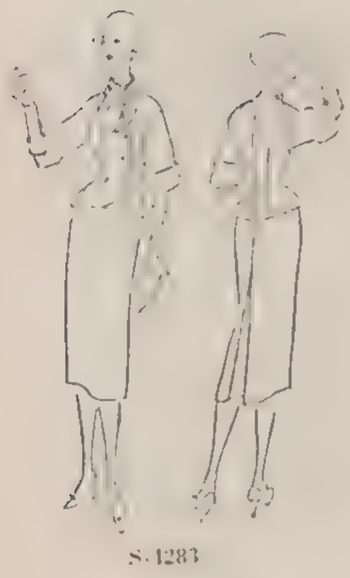
When this boils, put in the frogs' legs, and let them cook for ten minutes, uncovered. Then take them out and boil the liquid until it is reduced to ⅔ its original quantity.

Blend a large nut of butter with

(Continued on page 116)

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(Other views of Patterns shown on pages 104-105)



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2 POTS, 1 PAN

(Continued from page 114)

a tablespoonful of flour and drop into the liquid, which will at once become thicker. Let it cook slowly for five minutes, stirring with a wooden spoon, then put back the frogs' legs and let them heat for about five minutes. Remove from fire, add a good squeeze of lemon juice and the beaten yolk of an egg, stirring well to blend. (Use 2 egg yolks if you have doubled the quantity of court bouillon.)

Serve on a very hot dish, and very hot plates, with popovers.

Tarhonya

Tarhonya is a Hungarian specialty made from flour and eggs which can be obtained at importers. It can be cooked in several ways and is delicious as a change from rice or noodles.

A typical way of preparing it is to brown two sliced onions in butter, add a cupful of tarhonya and a little chopped parsley and stir until thoroughly blended. Water or stock is then added, a little at a time as in cooking a *risotto*, and the mixture covered and simmered slowly for about forty minutes, more liquid being added as the tarhonya absorbs the original amount. When done, and seasoned with salt, ground black pepper, and a little paprika, it is a splendid accompaniment to broiled chicken or roast guinea hen, especially if red cabbage is served with the latter. Or, with the addition of chicken livers, small pieces of ham or tongue and a few green peas, it is an excellent luncheon dish, needing only a salad to complete the meal. Allowed to cool, and mixed lightly with chopped truffles and sliced hardboiled eggs, it is a good Sunday night supper dish, again accompanied by salad.

Boiled like rice, in salted water, it is very good with dishes such as braised beef or veal, or tongue served hot with a port sauce. Used this way, it should be seasoned like rice, with salt, ground black pepper, and sweet butter.

If added richness is desired, the dry tarhonya can be toasted on a cooky sheet for a few minutes in a slow oven before adding it to the browned onions.

Fillets of Sole Meunière

Freshest fillets of grey or lemon sole, from small fishes, divided into single fillets with a sharp knife. Allow ½ lb. per person if for the main course, less if a preliminary one.
1/16 lb. sweet butter per lb. of fish for sautéing; extra butter for sauce. Lemon juice, salt and pepper.

This is a very simple and delicate dish but it demands the best and freshest of materials and has often been confused with fried fillet of sole, which is cooked in a different way.

The fillets must be carefully dried with a towel and sprinkled *very* lightly with flour which is then patted in by hand. This prevents them from sticking to the pan but does not form a "crust."

Get the empty sauté pan quite hot (you can soon learn to judge the heat by holding the palm of your hand a few inches above it) and toss in the butter, which should foam at once but must not brown or turn black when first put in. Lay the fillets in the pan at once, let them cook until opaque, shaking, or moving the pan during the cooking so that they will not stick to the bottom, then turn over carefully with a spatula. Cook briefly on the reverse side, still shaking the pan, remove to a hot platter and season with salt and pepper. When all the fillets are done, throw away any butter left in the pan, as it will probably have turned to oil. Let the fresh butter foam, add a little lemon juice, and pour over the fish. Serve immediately.

Sole meunière should never be *browned*, it should look white with an overtone of brown, should be plump, and should taste very fresh and sweet. Noisette potatoes and buttered spinach are splendid accompaniments. As the fillets are delicate and break easily, and as it takes a little practice to judge the proper initial heat for the pan, experiments are in order, but once you have learned the knack nothing is easier. Fresh brook trout, baby bluefish, smelts, and icefish are delectable cooked meunière, exactly as above, but make sure they are *very* fresh and have not been frozen.

IN THE ALUMINUM SAUCEPAN

Finnan Haddie Buffum

(for 6)

Time: ¾ hour. (Time for soaking haddock: 6 to 8 hours.)
2½ lbs. plump finnan haddie, if boneless—more if it needs to be skinned and boned. (Or equivalent amount canned, which does not need preparing.)
Milk for soaking and cooking fish
2 green peppers
2 (3 can be used) 4-oz cans button mushrooms

For the sauce:

3 tablespoonfuls butter
3 tablespoonfuls flour
1 cupful chicken broth
1 cupful milk
1 cupful heavy cream
Salt (very little), pepper, pinch of nutmeg if liked

Soak the fish in half water and half milk. Discard liquid. Cook fish, just simmering, covered again with half milk and half water, for 20 minutes.

Cut the tops off the peppers, remove seeds and parboil. Cut in thin strips.

To make the sauce: Melt the butter in a saucepan. Add the flour and stir with a wooden spoon till blended. Add chicken stock and let boil up. Add milk and simmer slowly, stirring all the time for several minutes. Taste to make sure the flour is thoroughly cooked. If so, add cream and heat thoroughly.

Put aside while you drain fish and flake into fair-sized pieces, keeping a sharp lookout for bones. Discard these and any tough, discoloured bits.

Drain the mushrooms. Add them and the peppers to the sauce.

Mix fish and sauce together in a serving casserole, taste for seasoning, and see that it gets heated all through, using low heat on top of the stove.

Oxtail soup

(for 6)

Time overall: 6 hours.
Utensils: Frying pan; heavy saucepan; skimming spoon; paper towels; small pan to heat wine.
2 oxtails (cut up)
4 large carrots
4 medium-sized white turnips (or 1 medium yellow)
1 onion
4 medium-sized leeks
2 cloves garlic, few sprigs parsley (tied up in cheesecloth)
4 cans Steero bouillon (not cubes)
4 quarts water
3 tablespoonfuls butter
1 small wineglass Madeira
1 small wineglass port (or 2 glasses Madeira in all)
Thyme and rosemary—a good pinch of each

Wash, peel, and cut up the vegetables into medium-size pieces. Wipe the oxtails with a damp cloth and dry carefully.

Get the frying pan very hot. Put in a couple of tablespoonfuls butter and brown the meat sections, putting the little ones in first. Allow about 20 minutes for this process and try not to add any more butter; the pieces will brown quicker if there is not much fat in the pan.

When all the pieces are browned and have been transferred to the saucepan, put another tablespoonful of butter in the pan and add all the vegetables. Shake them over the fire for about five minutes and then add to the meat pieces.

Pour over the Steero and 1 quart of the water and slowly bring to a simmer, stirring occasionally and skimming carefully. To make sure that all possible scum rises to the surface, add the remaining water a cupful at a time while the soup is heating. After an hour all scum should be gone and the soup should need no further attention for the remaining four hours, except an occasional glance to make sure that it is just simmering, not boiling. Do not cover.

When the time is up, remove it from the fire and let cool a bit. Remove some of the very small pieces of oxtail as they have hardly any meat. Carefully remove every bit of fat from the surface, using paper towels to blot up the last droplets; this is essential.

Reheat when ready to serve. Heat the wine with the thyme and rosemary for 5 minutes, strain, and add to the soup. Serve in a tureen and provide forks and silver knives as well as soupspoons.

American polenta

(for 8)

Time overall: about an hour.
Utensils: Heavy aluminum saucepan to cook corn meal; lacking this, use a double-boiler and allow more time. Frying pan for the sausages; casserole to bake and serve (3-quart size).
8 cupfuls milk
2 cupfuls yellow corn meal
5 tablespoonfuls butter (plus 4 tablespoonfuls to dot on top of casserole)
About 2 cupfuls grated cheese—fresh-grated or packaged Parmesan type is good
2 lbs. link sausages
Salt

Bring the milk to a boil and sprinkle in the corn meal, a little at a time to avoid lumps. (If these appear, press them out against the side of the pot, as they spoil the dish.) Stirring constantly with a wooden spoon, cook until the corn meal gets thick, which should take about 10 minutes. The mixture scorches very easily, so if you see any signs of this, take the pot off the heat for a minute to allow the bottom to cool off; never stop stirring.

When cooked, take off stove and mix in 5 tablespoonfuls butter and ¾ cupful grated cheese. Season lightly with salt; spoon the mixture into the casserole. Let it cool a bit, then cover the top with the rest of the cheese, dot with butter, and put into a 375° oven. It should be done in half an hour and, if you like a very brown top, turn the heat up a little toward the end.

The sausages: Cut them apart, prick them with a fork, and fry slowly in the pan, turning occasionally. Don't cook till dry and wizened. Plan to have them done (small ones take half an hour, large ones, three-quarters) a little before the polenta is ready, so you can place them on top of the dish in the oven and let all cook together for a few minutes. If you wish, you can pour a little of the fat on too

OPEN STOCK

Further information on the "Open Stock" shown on page 108.

Crystal, silver, fabric, and china: Crystal water goblet, by Baccarat, $3.50 each; $42 a dozen. At Saks Fifth Avenue's "Guest and Gift Shop." "Hannah Hull" sterling silver, by Tuttle; teaspoons, $54 a dozen; dinner knives, $96 a dozen. At Robert Ensko. White matelassé weave cotton, by Brunschwig & Fils, $16.50 a yard; available through decorators. White porcelain dinner plate, by Arzberg, $24 a dozen. At Saks Fifth Avenue's "Guest and Gift Shop."

The note papers: All by Eaton Paper Corp. "Petersburg 1850," eighty sheets, $.95; twenty-five envelopes, $.50. "Mayfair," one hundred folded sheets, $.95; twenty-five envelopes $.50. "Private Stock," fifty sheets, $.95; twenty-five envelopes, $.50. "Highland Sheer," one hundred sheets, $.85; twenty-five envelopes, $.45. Engraving and die-stamping extra. Note papers available at stores listed at right.

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Toledo, Ohio.....The Lasalle & Koch Co.
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Tulsa, Okla.....Brown-Dunkin Co.
Washington, D. C.....Woodward & Lothrop
Wichita, Kan.....Buck's, Inc.

RARE BOOK CHASE

(Continued from page 96)

Baltimore, lifts his chin. Maurice Sloog, French book expert, who bought the marriage compact of Mme. de Sevigné's daughter for the Carnavalet Museum in Paris, nods openly, but Mabel Zahn, from the Charles Sessler Company of Philadelphia, and David Kirschenbaum, of the Carnegie Book Shop, hide in the back row. Far more confusing, Arthur Rau, Paris rare book dealer, writhes his eyebrows, grimaces, hides his face, apparently does everything to hinder the bidding but bid. In extreme cases like this, the attendants take over. Harold Stevens, who also catches bids at art and furniture auctions, picks up the raising once he knows who his client is, and rockets out the next logical sum for the man. All Stevens needs is the slightest sign of agreement to go on doing the bidder's work. In the case of Rau, the fact that he bid at all is only clear when the price passes his limit, and he shakes his head in open outrage. An exception to the cat-and-mouse school of bidding, the late William Kundig, the great Swiss dealer who conceived the idea of sending the Wilmerding Library on tour in Europe, boomed his bids out.

The dealers just began the list of buyers at Part Three of the Wilmerding sale. Frederick B. Adams, junior, curator of the Morgan Library, and the Cultural Counselor to the French Embassy, René de Messières, came to buy. A private collector, Henry Davis, of London, underbid the final $16,000 price of a perfect twelfth-century manuscript in a Romanesque binding (listed, number 111, under B for binding). Back of him, a Princeton undergraduate waved frantically, bidding on his specialty, French drama of the eighteenth century. A priest from Maine acquired Thomas à Kempis so eagerly he raised his own last bid. "You win in spite of yourself," said auctioneer Anthony Bade, knocking the book down for the lower price. The late Lucius Wilmerding's children and grandchildren bought some of the books. Douglas Gordon of Baltimore, and H. Bradley Martin of New York, private collectors, stayed for the show. Others, like Paul V. McNutt and William M. Bullitt dropped in long enough to look at some books.

Every buyer and watcher carries, reads, marks, reconsiders, remarks, and swears by the catalogue of the sale. A good American catalogue houses the whole history of a rare book: publisher, date, historical importance, owners, bookplates, scribblings, printing errors, edition, special values (like binding or illustration or authors' signature), and whether somebody spilled ink a hundred years ago on the lower left corner of the back page. English book men consider American catalogues overblown. These newsy, detailed volumes spring directly from Mr. Swann's perpetual cry, "How best to create the desire to own?"

Arthur Swann specializes in cataloguing, a process of historical research and study in which a man, like brandy, gets better with the years. The more he knows, the more accurate he will be. No matter how much he knows, a cataloguer constantly finds out something new. With a few exceptions such as Marryat's *Midshipman Ready*, first editions were never marked first edition until this century. But it is not enough to have once established, by hints, clues, and history, that a book is a certain edition. In the reaches of colleges and monasteries, someone is forever discovering that an edition is broken up into more than one printing. The variations are carefully noted. (Nicknamed for their variations, the early English "Breeches" Bible has Adam and Eve wear trousers instead of the authorized aprons out of fig leaves; the "Wicked" Bible has no Seventh Commandment.) After cataloguing a life-time of sales and many private collections Swann now supervises Parke-Bernet's staff of five or six researchers and a reference library of, say, 10,000 books.

Arthur Swann, white-haired, firm, a little shy, and good at a fast rhumba which he learned a year or two ago, began his career in a Liverpool bookshop in 1886. He still speaks with a slight "blighty" accent, is sternly Conservative. With Dick Whittington luck, he flipped a coin fifty years ago on his way home from choir practice and ended up, heads, in America, instead of tails, India. He had already cleared the ground in the United States, when a foreigner (whom Swann recognized as a book man by the way he held books: at the edges, not pressing with his thumbs lest he break the backs) offered him a job in New York. The man was John Anderson. From 1902, when he crossed the ocean, Arthur Swann followed the firm (with certain lapses) through various reorganizations after Anderson's death until, in 1937, the entire staff resigned and started the Parke-Bernet Galleries with Swann as a director.

In these years, his richest surprise was the *Bay Psalm Book*, sold at Parke-Bernet Galleries in 1947 for $151,000, the highest price a book has ever brought. This pocket-size psalter, the first book printed in colonial America, has the songs of David translated into rhymed verse. Commodore Vanderbilt bought the *Bay Psalm Book* for about $1,200 in 1887. Many years later, Mrs. Gertrude Vanderbilt Whitney, planning to redecorate a room, called in Arthur Swann to see what he thought of some old books, among them the little psalter. Mr. Swann, in his understated way, explained it. When the Whitney estate was being settled, years again after that, a lawyer found notes of the conversation. He called on Swann, who hazarded a value of $50,000 on the small book, which is not the only one, but the most perfect, of its kind. After due thought, the estate's three executors, including Cornelius Vanderbilt Whitney, gave the psalter to Swann who slipped it into his jacket. He walked away with a pocketful of old paper worth far more than its weight in gold.

The sale of this old volume acted like a World Series on the book world. Employees at Parke-Bernet got up an office pool in which Swann bet on $88,000 as the sale price. In the meanwhile, Cornelius Whitney decided to buy back the book, feeling, perhaps, that this piece of American history should be sent on tour around the country. Yale University, determined to have it, placed its bids with the famous dealer, Dr. A. S. W. Rosenbach, so well known that he is referred to simply as "Dr. R." At the sale, the bidding slid up to $95,000 before Colonel Whitney started. He hurried the price up to $150,000 and stopped flat. The book went to Yale for a slight fraction ($1,000) more, about what Edward B. McLean paid for the Hope diamond.

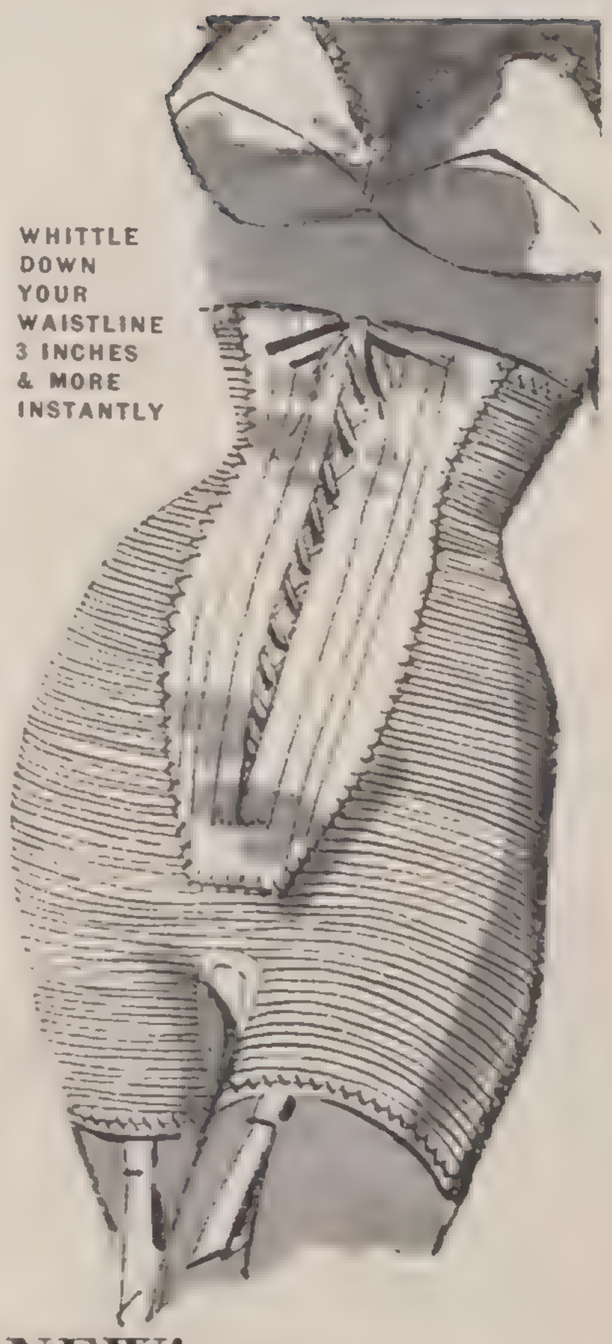
Unlike most other commodities, wheat, for instance, rare books have a stable market among a continuing group of buying and selling collectors, with auction houses and dealers acting as brokers between them. In the United States, since new book-price levels were set in 1929 just before the crash, the market for books (which had no crash) has been somewhat more reliable than stocks and bonds.

What makes a collector is intangible. What makes a market are collectors who have what auctioneers and dealers consider the right point of view: that the true value of books is established by keeping them in circulation where bidding on an open market decides the price. The other point of view is that an exhaustive and hard-won collection of any particular subject ought to be kept together for the benefit of students and history. On this latter team are George Arents, whose amazing collection of books and prints having to do with tobacco has gone to the New York Public Library, and Wilmarth Lewis, who promised his treasure hunt of Walpoliana to Yale.

Lucius Wilmerding sided with the dealers. He specifically wished his books to be sold after his death so that other book lovers might have a chance at them. As in a paper chase or double-crostics, a book collector is stuck if he can not find the particular piece that fills a blank in his special field. Works retired into libraries and institutions are *hors de combat*, hopelessly missing links. The gem-and-cornerstones of the rare book world are incunabula: books and pictures printed in the fifteenth century. Until after 1900, only works from before the eighteenth century were considered worth saving. Since then, the base of collecting has so broadened that the corrected proofs of James Joyce's *Ulysses* brought $2,300 recently at Parke-Bernet.

The most valuable book in the world would probably be an intact Gutenberg Bible, the earliest book printed from movable type, and still one of the most beautiful. The Bible runs to about thirty-five copies, one of which can be bought at Scribner's. Mr. Swann thinks that a perfect copy would bring $175,000 today. Specifically he remembers the Melk copy, sold to Yale in 1926 for $106,000. This marvellously whole book (condi-

(Continued on page 118)



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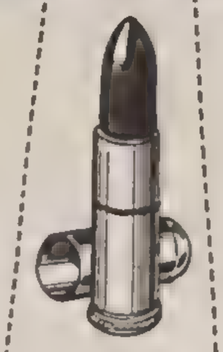
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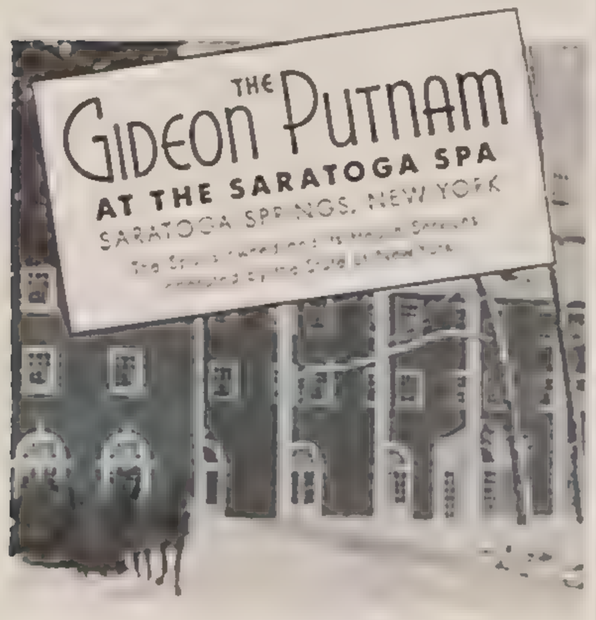


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RARE BOOK CHASE

(Continued from page 117)

tion matters a great deal in rare book prices) was found by an English dealer in a European monastery. Having spent 12,000 pounds, the dealer wanted to sell the Bible for the equivalent of $65,000 to clear his margin of profit. Finding no takers in Europe, he packed the book off to New York where it was bought by "Dr. R." for Yale at a price second only to the *Bay Psalm Book.*

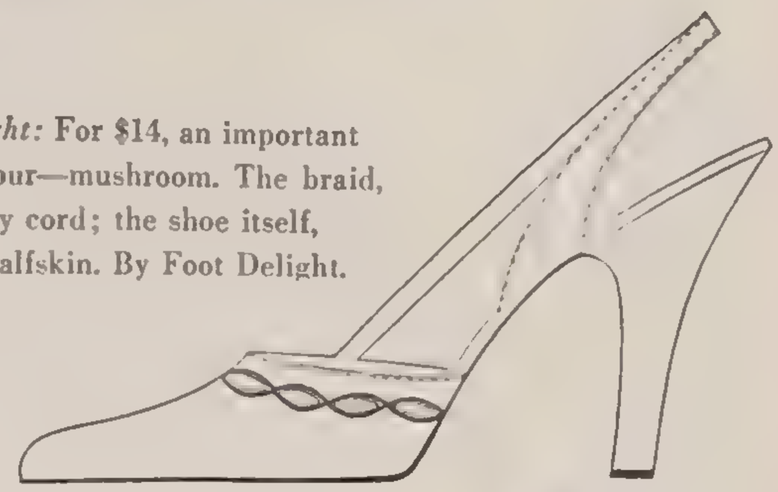
At the time of that record Gutenberg Bible sale, the United States had only been selling books seriously for fifteen years. By 1900 the United States was known as green pastures for book dealers. The great libraries of George Brinley, John Carter Brown, and James Lenox built up to the greater displays of J. P. Morgan, Henry E. Huntington, and Henry C. Folger. But no one sold a big library in America until 1911 when the Robert Hoe sale stunned book men all over the world. The Anderson Auction Company stage-managed and organized the sale like a Rose Bowl game. Dealers arrived casually, waiting to be shown—and found their seats dealt out by ticket, a rare blow in this first come, first sit business. Europeans were appalled, but bidding was spirited; Huntington alone spent almost a million dollars on books. The entire collection brought $1,932,068, a third more than any library had ever drawn in England.

An auction catering to everyone from babes in the book world to the most knowledgeable dealers and agents on two continents, needs a versatile staff. An auctioneer like Anthony Bade, who has "been around books" for forty years, works as a valued friend to old collectors (whose tastes he knows and whose bids he watches for), as a Nanny to new bidders, calming and instructing them, and in the heat of the sale seeing that they get their bids straight. He is also a salesman: "It takes two to make a price," says Mr. Bade. An auctioneer also feels a host's responsibility for entertainment. He cajoles, exhorts, almost sings his cheery patter. When buying lags Mr. Bade cries, "This is ridiculous" in a knuckle-rapping voice.

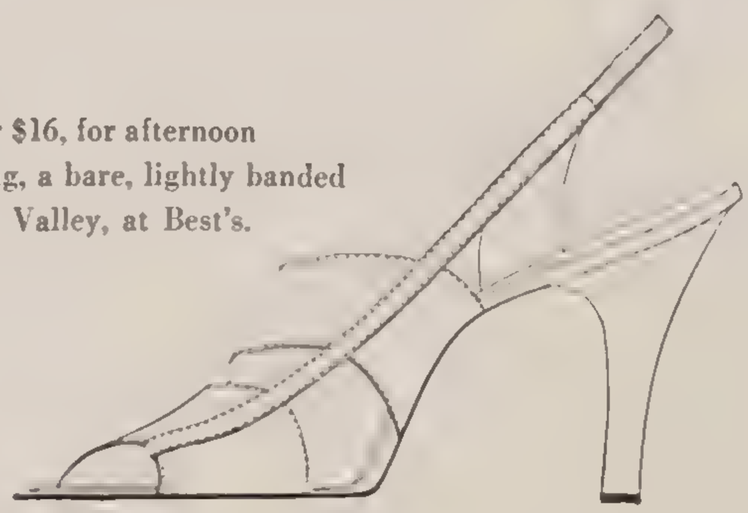
But first of all, buying books is business. Most of the audience, even at American sales, are book-business men. As professionals, they don't expect fire-sale bargains. Kenneth Maggs, winding his muffler, said, "It would be sad to be in a business one didn't like," as he left the fifth session of Part Three of the Wilmerding book sale after buying over $20,000 worth of books and following the auction for a full year. In his work, complications are a pleasure. The Sherlocking to know the buyer, the bid-raising for the sake of rivalry and yielding for the sake of friendship, the jollying of overeager amateurs and mysterious cahoots of dealer and auctioneer are the sport and ritual of book auctions.

IN FASHION AND STILL IN SHOE-LEATHER

Right: For $14, an important colour—mushroom. The braid, silky cord; the shoe itself, is calfskin. By Foot Delight.



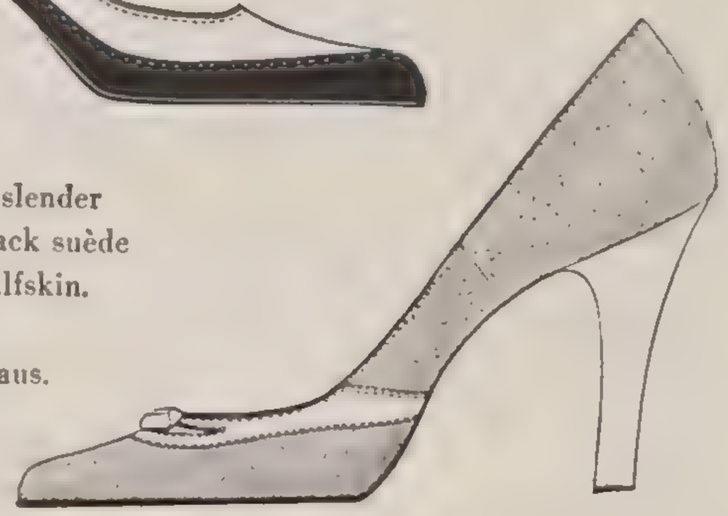
Right: For $16, for afternoon and evening, a bare, lightly banded sandal. By Valley, at Best's.



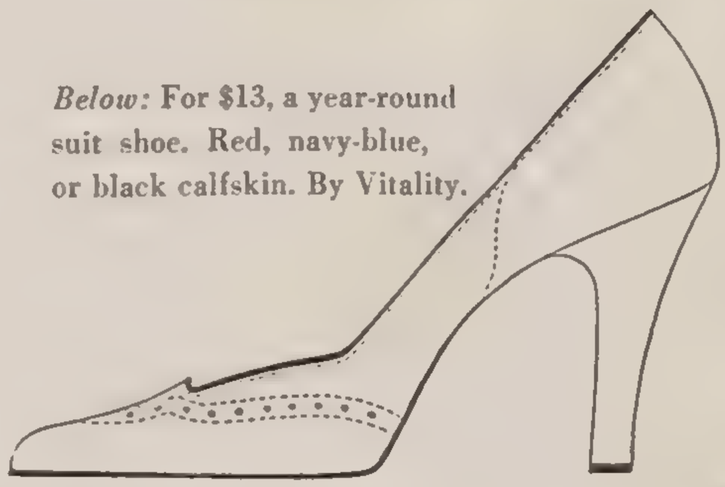


Left: For $12, a line—slenderness is the point. White suède with blue calfskin. By Naturalizer.

Right: For $10, a slender opera pump in black suède with an inlay of calfskin. By Foot Flairs. At Abraham & Straus.



Below: For $13, a year-round suit shoe. Red, navy-blue, or black calfskin. By Vitality.



Right: For $14, a suède shoe, with a double-lock of calfskin; brown, black, navy blue. By Tweedies.



DRAWINGS BY FLORENCE KEVESON

OBSERVATIONS FOR YOUNG GENTLEMEN

(Continued from page 67)

ventilated sweatband; it seldom lasts more than one season. Various other inexpensive, light straw hats are comfortable and good-looking.

3. Of collars. THE SOFT COLLAR—all right, unless you are sufficiently distinguished to require a stiff collar. Good for day or with dinner jackets.

THE STIFF TURNOVER COLLAR—good with dinner jacket or for city day wear. I was surprised and pleased to learn that even the Junior Partners of a distinguished law firm in New York are required by a house rule to wear stiff collars.

THE WING COLLAR—correct for evening wear and a must with tails. Surprisingly comfortable if it fits properly. For Supreme Splendour, to be worn with an ascot tie for formal day wear.

4. Of shirts. THE ORDINARY SHIRT—for every-day wear, with collar attached or shirts without collar attached to be worn with a stiff collar.

THE BOILED SHIRT—a must with tails and desirable with a dinner jacket, but soft shirt (see above) permitted.

THE SPORTS SHIRT—These are now offered in the most violent patterns as well as in lurid solid colours. Their use if any should be confined to the wide-open spaces and resorts.

5. Of suits. LOUNGE SUITS—Your wardrobe should have at least three suits, all of medium weight, that can be worn the year round. (Very thick winter suits are unnecessary in our overheated houses and offices.) For really hot weather, two additional suits of seersucker or some other newly developed materials, like the new corded rayons, will suffice.

DINNER JACKET—I recommend a midnight-blue wool with a discreet herringbone pattern. Trousers should have only one stripe. Can be single- or double-breasted. The latter can be worn without waistcoat, and either can be worn with a cummerbund in warm weather. A thin white jacket for hot weather is desirable. A velvet jacket for informal evening wear, a pleasant luxury.

FULL DRESS—material and finish as above. Facing should be grosgrain, not satin. Two quiet, silk, braid stripes on trousers. It is essential that the white waistcoat should be well cut to cover the dreadful gap between the bottom of the shirt bosom and the top of the trousers. The trousers should be cut high in back and worn with suspenders; and sufficiently high in front just to avoid showing over the white waistcoat. The coat must fit snugly at the collar and caress the floating ribs; but the latter requirement means tight armpits, hot for dancing.

CUTAWAY COAT—an expensive nuisance, unfortunately mandatory for ushering at weddings and funerals, for which occasions it can be borrowed or hired. A double-breasted waistcoat lends additional splendour, and striped pants are obligatory.

THE EMERGENCY CONVERTIBLE—this is a little invention of my own which I find most useful. It is simply a regulation Naval Officer's uniform without any insignia. As the trousers have no cuffs, it can masquerade successfully as part of a dinner jacket suit. It is useful for funerals. By merely changing one's necktie it can be worn in the daytime without causing comment; and under certain circumstances reduces one's luggage to an absolute minimum.

6. Of necktles. FIGURED SILK—ascot, bow, or four-in-hand. Good ones are expensive, so choose them well and think how they are going to look with a given suit and shirt. The hand-painted varieties should be avoided at all costs.

FOULARD—cooler, less expensive, and smart. You can not go wrong with polka dots and Paisley patterns.

KNITTED TIES—less formal and an old stand-by, particularly in black.

WASH TIES—madras and batik make the best.

DRESS TIES—piqué is the best material for white ties. For black ones, plain, heavy satin. Coloured ties are in questionable taste.

7. Of socks. EVENING—plain black silk or rayon with black clocks, or thin black lisle if you prefer. For ordinary day wear, lisle in summer, wool in winter. For sports, heavy wool. It takes an unusually neat ankle to wear Argyle socks successfully.

8. Of garters. Garters should *always* be worn.

9. Of footgear. ORDINARY DAY WEAR—heavy, waterproof, dark brown or black leather with rubber heels. Shoes should be just big enough to be comfortable with woollen socks. It is the poorest economy to wear shoes that pinch. Give them away and take more care when you buy the next pair.

EVENING—Pumps or Oxfords of patent leather are mandatory.

10. Of gloves. For formal wear, grey suède; for ordinary wear, brown leather. For very cold weather those with the fur outside, on the back of the hand, are warmer and less clumsy than fur-lined gloves. For cooking barbecues, asbestos.

11. Of overcoats. For ordinary winter wear, a dark blue Chesterfield which can also be worn with a dinner jacket. This will probably represent The Overcoat in your wardrobe; when you can afford more, I offer these suggestions. For general evening wear in town, medium weight black herringbone wool with a velvet collar. For really cold weather a black or dark blue coat with a fur collar. For spring and fall, in town or country, a tweed raglan. Lastly, a dark blue gabardine raincoat which can also be worn in evening in summer.

12. Umbrellas. Umbrellas and canes, if you feel an urge to acquire them, should have crooked handles and a silver band engraved with your full name and address. Malacca, ash, and whangee are the best woods.

13. L'envoi. Remember that being neat, properly dressed and punctual are demonstrations of good manners and not of sissiness.

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of leathers and colors

about $15



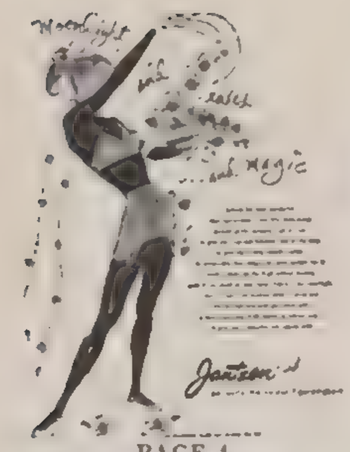
AT THESE FINE STORES:

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Dallas, Tex., Titche's
Denver, Colo., The Denver Dry Goods Co.
Detroit, Mich., D. J. Healy Shops
Knoxville, Tenn., Miller's Inc.
Milwaukee, Wisc., Gimbel Bros.
Montgomery, Ala., Montgomery Fair
Raleigh, N. C., Brittains Inc.
Rochester & Syracuse, N. Y., Edward's
Salt Lake City, Utah, The Paris Co.
Washington, D. C., Garfinckels
Wheeling, W. Va., Stone & Thomas

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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



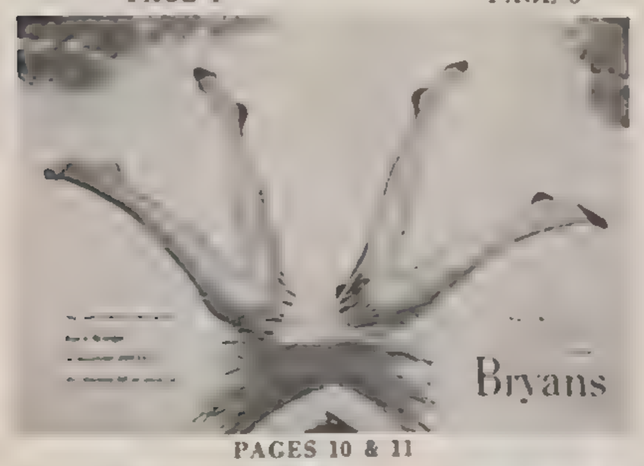
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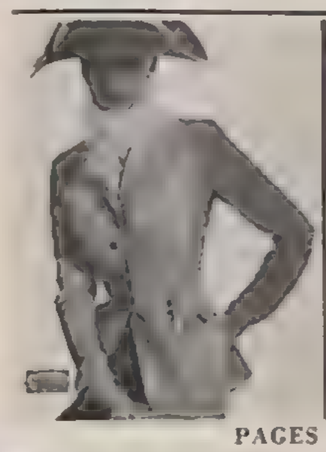
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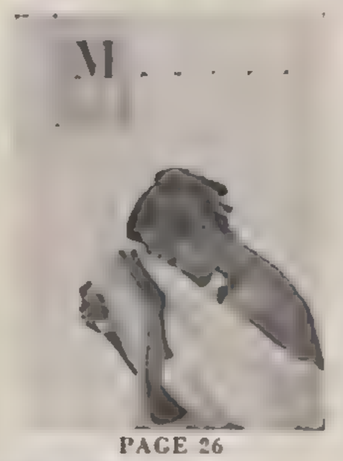


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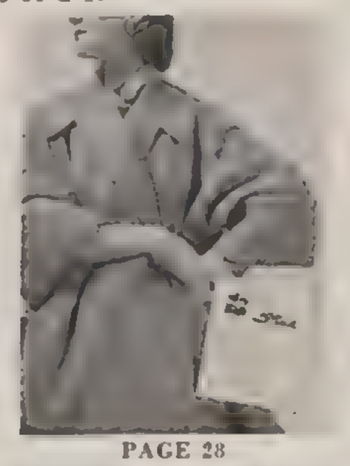
Sacony suits of Palm Beach



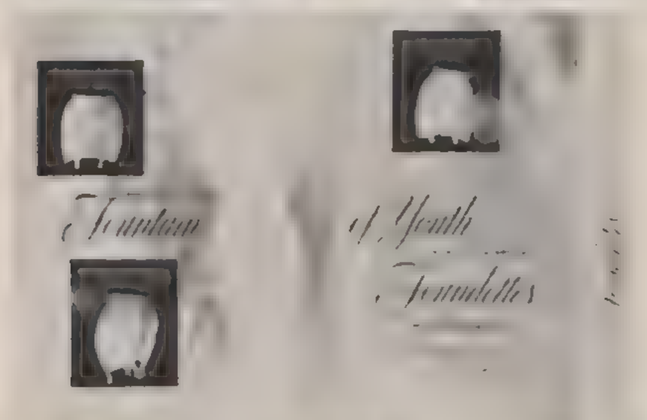
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son said. "We'll make one."

We thanked the salesman politely, saying we had had a larger house in mind—which should have impressed him—and drove to the lumber yard. Meanwhile the boys had been figuring, and as a result we bought certain lengths of pine boards, and a certain amount of plywood, and then we came home to read in the bird books. A martin house, it seems, can not be put together just any old way. If you make a two-storey house—and the boys were sure they must have that—you should make the whole thing detachable, roof, top floor, ground floor, and all, for cleaning. Also, the martins must have ventilation. You leave a vacant space up through the middle of the house, with a pitched roof, and to keep intruders out, you floor the well in the middle with screen, and screen the two gables.

For the next week the tool house was as busy a little sweat shop as could have been found in New England. The architects expansively decided on eight rooms to a floor! Sixteen martin families can be accommodated in our house. "We ought to tell the salesman at the pet shop," I said. "They didn't even list a sixteen-room house in the catalogue. It would probably cost more than the national debt." From early morning till dark, the lads measured and sawed and hammered and planed and sandpapered and mashed a thumb now and then and made mistakes that I had to see and be sorry for and in general behaved like home carpenters the world over.

Meanwhile I had to keep the Professor away. We wanted the birdhouse to be a surprise, but it was a hard struggle. The first morning I told him he must not go to the tool house. "Just to get a couple of screws for that screen door," he said. "I want to fix it this morning. I won't stay."

"You won't go," I said firmly. "I'll get the screws."

"You won't know what size. What's going on anyway?"

"Something. And you are not to go to the tool house till we tell you. The boys are making something."

"For me?"

"Could be. What kind of screws do you want?"

"Two-inch. You sure you don't want me to go?"

That was the way it went on all week. The Professor would seem to be amenable and then he would remember something out of the tool house that he had to have and I would be obliged to explain all over again that he must not go there.

The martin house took longer to build than we had expected. On the morning of the birthday itself it still was not finished, and the Professor had to be persuaded to wait for his presents till supper time. It may be he really knew what they were making, although he insisted he did not. And indeed, when we at last called him, and the martin house, set up on two supports, was visible in all its glory of white paint, green roof, and green trim, with rose windows in the gables and neat copper screen behind them, he was delighted and touched and overwhelmed and seemed genuinely surprised.

No mean carpenter himself, the Professor was able to appreciate the fine points of construction. "What did you make the holes with?" he asked them. And was shown the first hole, made laboriously by hand, and the later ones, round and perfect, made with a new bit from the hardware store. He admired the strip of copper along the roof for a ridge pole and the hooks and eyes to take the floors apart and the inner well. In fact the martin house was easily the most successful birthday present in years, and the workmen basked in their father's praise. Even I came in for a pat or two, because after all I had paid for the materials, which had come to less than the bought birdhouses but were not inconsiderable either.

Now of course a martin house does not remain in the tool house. The boys knew what to do next, they had found the instructions in the book, but they needed their father's advice and help. The book said martin houses should be set up on a pole from fifteen to twenty feet off the ground. It is easy to say fifteen or twenty feet. The Empire State Building or the *Queen Mary* stood on end are much taller than that and people take it calmly, as one of the familiar aspects of the machine age. But a twenty-foot pole . . . set upright in a hole . . . with a heavy bird house on top; this is no matter to be tossed off lightly.

Discussions—I should really, in the parlance of government, call them meetings—about the birdhouse pole took place, usually on the tool house steps, several times a day. The points at issue narrowed down presently to four:

1. What kind of wood should the pole be made of?
2. Should it be purchased from the lumber yard or a tree cut, with his permission of course, from neighbour Herbert's locust lot?
3. Should it be painted . . . creosoted . . . left plain to weather?
4. How to arrange for cleaning the house; martins will not live in an apartment that contains last year's litter. It would be difficult to prop a ladder against the pole, once it was up, to reach to the house.

The meetings went on and on. I did not participate, partly because I had other things to do and particularly because considerable heat was generated in the course of the discussion. Sometimes, alarmed at the loud voices and evident disaffection, I would go to the back door and look out at the three of them, perched on the steps, grey head and blond head and brown close together. But they were not quarrelling, merely insisting strongly on their several positions. After about

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BIRDS IN THEIR NESTS . . .

(Continued from page 121)

a week of this the four points were resolved as follows:

1. No locust pole—too much trouble to cut and carry and trim; a fir pole delivered by the lumber yard was decided on.
2. No paint and no creosote, just plain fir. Plain fir, twenty feet long.
3. The fir pole should be sawed through about a third of the distance from the bottom and a hinge put on it, which would permit the house to be lowered for cleaning.

These decisions were not reached without pain. Back and forth they discussed the problems, and up and down, and inside and out. They would pound the steps and shout and wave their arms. Once, at a particularly tense moment, I heard the Professor—who had risen to his feet—say in a passionate, high, piteous voice: "I KNOW I'm right!" and although I myself was half frightened by his intensity, our older son fell off the steps and rolled on the grass in helpless mirth in which his brother gaspingly joined.

But at last it was all settled; the pole was propped up on the lawn, it was sawed, it was hinged. The hole for it was dug five feet down—the Professor did that himself. And on a soft evening early in July, the raising was begun.

The problem was far from simple: twenty feet of pole, with forty pounds of birdhouse fastened to one end, carried by three men to the point where the end of the pole touches the hole, five feet deep. It will not slide into the hole without being raised to a steep angle. So at the hole, steadying the pole, stands the Professor and his younger son, both slightly under six feet tall; at the birdhouse end of the pole stands our other son, unfortunately only six feet two. A fourteen-foot man would have managed more easily. However, he increased his height by means of a board maybe seven feet long, with which he pushed the bird house slowly upward, while his father and brother held the pole steady. The pole was thus the hypotenuse of a triangle, the taller boy was the upright side, the ground was the third side. Up and up the pole went, painfully, with grunts and pantings. As it got higher and the board pushing it up grew straighter, the arms holding the board out-stretched, I, who was standing on the sidelines, wanted to cover my face. I say seriously that this was the most perilous thing I have ever witnessed. The birdhouse would begin dangerously to sway. It will fall, I told myself—it will fall with a great crash, breaking to pieces, but they will try to save it, and will break their backs trying. Up . . . up . . . higher . . . straighter; sweat, trembling arms, wabbly board, ominously swaying pole, gasps, grunts—and at last, just before the inevitable catastrophe, the pole slid meekly into the hole and the martin house was safely on top of it, visible from house and orchard and garden and even the road.

The three men simply and quietly lay down on the ground and breathed from their toes upward.

It is a beautiful birdhouse. Everybody admires it and justly so. Of course there are no martins in it. A few days after it was raised, a couple of wrens came along and put a few sticks into one of the sixteen empty rooms. But the entrance was probably too big for wrens, who want a hole the size of a quarter, and they went away. The Professor is not worried about the absence of tenants. Martins never come the first year, it seems. Maybe not the second. Although it is quite likely that one or two of them have flown by and marked the new address with a bright black eye. If they like the house, they will surely come in a year or so. If they do not like the house—but it is impossible to conceive of such a possibility. There isn't any nicer martin house in New England, of that I am sure. And what with the shortage of apartments and the high rents and the danger from wild animals and other traffic, a beautiful house high and safe, with all modern improvements, roomy, and air-conditioned could not, it simply could not fail to attract tenants.

EDITOR'S NOTE: *Mrs. Van Doren, who wrote* The Country Wife, *is the wife of Mark Van Doren, Professor of English at Columbia University.*



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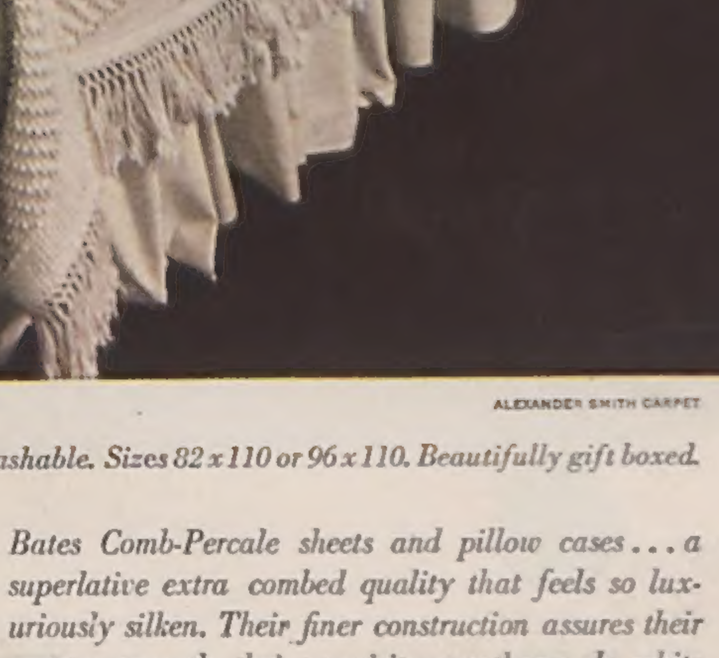
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